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# Musical America

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Metropolitan Opera  
Opens 74th Season  
With Dramatic Tosca

Detroit Symphony  
Featured in 99th  
Worcester Festival

Janacek Honored  
In Czech Festival

International and  
National Reports

LEON  
FLEISHER

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# Dramatic Tosca Opens Season at Metropolitan

By RONALD EYER

Everything seemed larger than life at the opening of the Metropolitan Opera's 74th season on Oct. 27. The box-office receipts — \$86,687 — were the largest in the company's history (probably in any opera company's history); the crowd was the largest — over 4,000; and four of the most luminous stars of the operatic firmament, Tebaldi, Del Monaco, London, and Mitropoulos — were on hand to deliver one of the most dramatic of operatic scores — Puccini's "Tosca".

It was not surprising, therefore, to find the performance itself outsize. From Scarpia's three great crashing chords in the introduction, which Dimitri Mitropoulos fetches down like the crack of doom, the opera proceeded like a kind of gladiatorial contest at which the spectators cheered on their favorites, and the climactic death of the Fascistic Baron fizzled like a damp firecracker amid the vocal bombs bursting fore and aft.

Renata Tebaldi's image of the storied Tosca is, for some of us, an equivocal affair. First and foremost, we realized that we were hearing a Tosca with few peers in beauty of vocal delivery and abundance of golden tone. The voice is one of the great organs of our time, and it could not be more aptly employed than in the phrases expressing the high-strung temperament of the singer she was portraying. Her "Vissi d'arte", though somewhat formal in presentation and detached from the running fabric of the drama, was sensitively phrased and colored and produced the greatest emotional impact of the evening. In the second act, in a gown of brown and gold brocade, Miss Tebaldi was a regal figure and, except for the very instant of the murder when Scarpia seemed simply to walk into the knife, she played the scene with a nervous agitation that was convincingly realistic. Elsewhere, however, she seemed less certain of the dramatic requirements of the role and employed distracting mannerisms of gesture.

## Del Monaco's Interpretation

Mario Del Monaco, whose "Vittoria!" was the most powerful and longest sustained exclamation I ever have heard from the throat of an opera singer, was at the top of his form, vocally, and he let go at full-decibel strength whenever the opportunity arose, and, no matter what the volume, the sound was never unmusical. But Mr. Del Monaco's declamatory style is not everywhere suitable to the role of the martyred Cavaradossi; certainly not in his despairing "E lucevan le stelle".

Of the principals, George London remained most consistently within the framework of human-size characterization as Baron Scarpia. This long has been one of Mr. London's most congenial roles and he has a conception of it which is psychologically penetrating to a chilling degree. He was at every moment the implacable, lecherous terrorist and, undisturbed by the vocal pyrotechnics around him, he preserved the niceties of modulation and the naturalistic style that give consistency and meaning to the part. Unfortunately, his initial entrance, which is one of the most dramatic effects in all opera, was spoiled by bad timing and by too much noise and confusion on the stage as well as in the orchestra a

split second before the fortissimo chords announcing Scarpia's arrival.

Other tasteful and highly developed characterizations were those of Fernando Corena, as the Sacristan, bumbling and comic but stopping short of the usual slapstick, and Alesio De Paolis as the cringing Spoletta.



Mario Del Monaco as Cavaradossi

Clifford Harvuot was satisfactory as the harried Angelotti, and other supporting roles were ably managed by George Cehanovsky, Louis Sgarro, and Peter Burke.

As in the past, Dimitri Mitropoulos erred on the side of exaggerated dynamics, and in the first act he was



Renata Tebaldi as Tosca

not always in agreement with his singers in matters of tempo and rhythm. As a matter of fact, he seemed rarely to be in control of the people on stage and meekly permitted every excess of grandstand playing in which they cared to indulge.



George London as Scarpia

## Russian, French Operas in First Week

### Boris Godunoff

Oct. 29.—The Metropolitan Opera has served Moussorgsky's "Boris Godunoff" well in the past. If this performance did not add new luster to its history here, the blame can perhaps be placed on the fact that this was the opera's first hearing this season and that it had not been done by the company since 1955-56. A spirit of lethargy pervaded much of the evening, and some of the singers seemed more intent on merely singing through their roles rather than interpreting them. Dimitri Mitropoulos, who conducted, was not in his element either, and the opera seemed more disjointed than usual, though admittedly this is an extremely difficult work to hold together.

Cesare Siepi is well experienced as Boris, and he has sung it penetratingly in the past. On this occasion his acting strength was more impressive than his singing, but he built the death scene to tragic intensity.

### In New Roles

Several members of the cast were appearing in their roles for the first time at the Metropolitan, including Kurt Baum, as Grigori; Ezio Flagello, as Varlaam; and Robert Nagy, as a Boyar, and there was one debut with the company, Mignon Dunn, as the Nurse. Mr. Flagello wisely did not resort to excessive clowning, but he seemed vocally pale for this earthy character. Mr. Baum was friendly and extrovert in his portrayal, and he also was not in his best vocal estate. In her brief role Miss Dunn acquitted herself well, and contributed a nice bit of character acting.

Familiar to opera-goers are Charles Kullman's Shuiski, which was a particularly sinister and evil creation; Nell Rankin's properly haughty Marina, handled with dramatic flair; Giorgio Tozzi's Pimen, vocally opulent and warm and human in characterization; and Paul Franke's Simpleton, pathetic and touching when he confronts Boris in the Kremlin Square.

The other roles were in competent hands — Margaret Roggero, as Fyodor; Emilia Cundari, as Xenia; Mar-

tha Lipton, as the Innkeeper; Calvin Marsh, as Shchelkalov; Clifford Harvuot, as Rangoni; and Charles Anthony, Osio Hawkins, Lawrence Davidson, Thelma Votipka, Thomas Powell, and Hal Roberts.

The chorus, which plays such a major part in this opera, maintained a generally high level of achievement, though one could catch a word of John Gutman's English text only here and there. And the choreography by Yurek Lazowski seemed appropriate to the mood of the Polish scene. Dino Yannopoulos' staging remains, in general, conventional. The crowd scenes seemed particularly haphazard. Again Karol Rathaus' admirable edition of the score was used instead of the traditional one of Rimsky-Korsakoff.

—F. M., Jr.

### Rigoletto

Oct. 30.—Opening week at the Metropolitan is a difficult time for everyone and we should not expect performances to have the flow and

## Metropolitan Cancels Callas Contract

Maria Meneghini Callas' contract to appear with the Metropolitan Opera during the current season has been canceled. The action followed Miss Callas' "refusal to fulfill the terms of her contract", according to Rudolf Bing, general manager of the company.

The announcement came as the soprano was in Dallas, singing the title role in a production of Cherubini's "Medea" offered by the Dallas Civic Opera.

At the Metropolitan, Miss Callas was to have sung 12 performances, including the company's first presentation of Verdi's "Macbeth", on Feb. 5. The role of Lady Macbeth will be taken instead by Leonie Rysanek, whose engagement by the Metropolitan was announced in the last issue of MUSICAL AMERICA.

assurance that they take on later. The season's first "Rigoletto" was a case in point. Except for Leonard Warren's poignant performance of the title role, it was generally lackluster. Four artists in the cast took their roles for the first time at the Metropolitan: Eugenio Fernandi, as the Duke; Belen Amparan, as Maddalena; Calvin Marsh, as Marullo; and Mildred Allen, as the Page.

### Fernandi as the Duke

Mr. Fernandi may well have been nervous, but, whatever the cause, his portrayal of the Duke was extremely feeble. He was flat much of the time (even in the ensembles) and he obviously had only a sketchy conception of the style in which the music should be sung. His opening phrase in the quartet, for instance, was a model of how not to sing Verdi in its rhythmic and dynamic distortion. His acting was also tentative. To his credit be it said that he did strive for lyric flow in such arias as the "Questa o quella".

Last season, Mr. Fernandi made an excellent impression as Pinkerton in "Madama Butterfly", but Verdi is a far greater musical challenge than Puccini, and the Metropolitan should not have put this young tenor into "Rigoletto" in so unready a state.

Also disappointing was Miss Amparan. Her rich, dark voice is admirably suited to the role of Maddalena, but she sang it unevenly. Her lower tones sounded rough; one could not understand her words; and in the quartet the line was not clear. Nor was her acting convincing, for all its vehemence. Mr. Marsh needed only more ease to make his singing effective and Miss Allen was properly pert as the Page who lets the cat out of the bag.

Roberta Peters has never demonstrated her expert musicianship more impressively than in remaining on pitch in her duets with Mr. Fernandi, but she has sung the role of Gilda with more brilliance and freedom on other occasions, and understandably.

Mr. Warren was in top form, both vocally and dramatically. The others in the cast were Thelma Votipka, as Giovanna; Norman Scott, as Monterone; Gabor Carelli, as Borsa; George Cehanovsky, as Count Ce-

(Continued on page 18)

## Musical America

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## Satisfying a Need

THE New York Philharmonic's new series of Thursday night "preview" concerts is, in principle, a very good idea, in our opinion. Good, at least, as handled by the orchestra's musical director, Leonard Bernstein, in the opening weeks of the season.

Ideally, it seems to us, these are student concerts for young adults and others whose musical education and appreciation leave something to be desired and who are eager to be told some facts about the music to which they are listening.

During his tenure on the podium, Mr. Bernstein has sought to provide the kind of information he thought these people would be interested in and to do so in an informal, unacademic manner. So far he has confined his remarks and analyses to the less familiar American pieces on his programs and has said nothing whatever about the major classics, such as Beethoven's Seventh Symphony.

MR. BERNSTEIN has a flair for this kind of thing, and his remarks thus far have been both entertaining and informative. The story will be different with the other Philharmonic conductors when they take their turn at it. The first, Thomas Schippers, stated simply that audiences terrify him and addressed no further word to the auditorium. Instead, he conducted the perform-

ance like a rehearsal and talked volubly to the orchestra. This procedure too can be novel and illuminating for the public.

The point of all this is that New York, like most large cities, takes it for granted that it possesses a large, built-in public that is knowledgeable about, and fully appreciative of, symphonic music and that there is no need to do any educational work except among children. This is true, of course, but only in part.

FOR every well-informed amateur or semi-professional music-lover there are at least two who like music and enjoy going to concerts but would profit greatly by a more intimate acquaintance with its structure and mechanics. They need to be taught. And that they enjoy being taught is amply attested by the almost capacity subscription the Philharmonic's Thursday series immediately achieved and the obvious relish with which Mr. Bernstein's little lectures have been received.

There is no reason for even the most dignified of the metropolitan orchestras to feel that such a service to its less sophisticated patrons (or prospective patrons) is beneath them. The most celebrated art galleries provide guided lecture tours and other educational facilities for the public. Why shouldn't the symphony orchestras? or, for that matter, the opera companies?

## La Callas Serial, Chapter V

THE presence of Maria Meneghini Callas on the musical scene is, to say the least, a mixed blessing, as the opera-house managers of two continents can ruefully attest as they simultaneously rub their bruised shins and examine their box-office records. Mr. Bing of the Metropolitan is the latest to find himself in this ambivalent situation (see page 3 and "Mephisto's Musings").

It is clear that she is an all but impossible lady to deal with on a business basis. It is equally clear that she is one of the most incandescent, and therefore most fascinating, artistic personalities to be visited upon this glamor-starved generation, and one of the few international personalities capable of pushing the atom bomb off the front page.

MORE than that, she is a brilliant and exciting diva with plenty of authentic talent, and, while there is much honest disagreement about the quality of her voice and the manner in which she uses it, there can be no disagreement

about the fact that her presence on any stage is an automatic guarantee of an SRO sign out front.

In our opinion, Miss Callas has made an inestimable, however inadvertent, contribution to the ever-increasing interest in opera in this country just as Van Cliburn, in a quite different way, awakened a slumbering interest in the solo recitalist.

ALL mediums of art and entertainment are the better for such dramatically explosive personalities and occurrences. They focus the attention, not only of the initiated few but of the entire public, upon doings in the cultural sphere in a way that stimulates curiosity and any latent desire that may exist in the subconscious to take an active interest in that sphere.

Maria Callas is to opera what Ted Williams and Mickey Mantle are to baseball—high-spirited, controversial, magnetic, and, at bottom, a brilliant performer. No one, probably, appreciates her value more than the canny Mr. Bing.

### On the front cover

Leon Fleisher became the first American to win a major international piano competition when, in 1952, he was awarded the first prize at the rigorous contest sponsored by Queen Elisabeth of Belgium. The judges included Artur Schnabel, Robert Casadesu, the late Olin Downes, Marguerite Long, and other eminent pianists and musical authorities. They had to choose "the best young pianist in the world" from a field of 71 contestants representing 28 nations. Mr. Fleisher's performance drew so much applause that a bell had to be rung to silence the audience, and tumultuous cheers greeted the announcement that he had won.

Described by Mr. Schnabel as "a deep musician", Mr. Fleisher is today an established major concert artist. He divides his time between North and South America and Europe; his tours include appearances with most of the world's leading orchestras and at major music festivals. He was one of the first artists chosen to represent the United States at the Brussels World's Fair. In Buenos Aires, the music capital of South America, there are a concert series, a symphony orchestra, and an instrumental competition founded in his name—the Asociación Musical Leon Fleisher. The latest of his recordings on Columbia Masterworks and Epic labels is that of Brahms's Piano Concerto No. 1, with the Cleveland Orchestra under the direction of George Szell, issued by Epic. (Photograph by Fred Plaut, New York, N. Y.)



LEON  
FLEISHER

MUSICAL AMERICA



# National Report

## Worcester Festival Features Detroit Symphony

BY JOHN F. KYES

Worcester, Mass.—The 99th Worcester Music Festival, Oct. 20-25, presented a paradox, drawing rather small audiences but so delighting them that those who had attended could not say enough in praise of the concerts.

Paul Paray and the Detroit Symphony, making their Festival debut after the 14-year tenure of Eugene Ormandy and the Philadelphia Orchestra, surprised everyone by fitting into the picture instantly and made many friends. Not only were the orchestral offerings very creditable, and the instances of co-operation with artists outstanding, but the orchestra played for T. Charles Lee, choral conductor, in a manner that enhanced the quality of the 250-voice chorus and helped it to reach new heights during most of the week.

Valter Poole, conducting on Saturday morning, held the attention of a capacity audience of young people, and kept them quiet even during the soft Bizet Adagietto for Strings.

### Eight Solo Artists

The artists at the five evening concerts were Gyorgy Cziffra, Flaviano Labo, Gloria Lind, Jean Madeira, Victoria de los Angeles, Mischa Mischakoff and Jorge Bolet. The Saturday morning soloist was Ruth Wells, young Worcester violinist.

Monday's, event, which for many years was announced as a concert of familiar music, came close to being that this year. The orchestra, in the spotlight and only a few hours off a plane, played with realization of what was at stake. Mr. Paray took nothing for granted, and watched over the performances of the tried-and-true works, Franck's Symphony in D minor and Rimsky-Korsakoff's "Capriccio Espagnol", with loving care.

Gyorgy Cziffra, heralded as a Liszt specialist, offered the First Piano Concerto. He played the showy passages well, with no attempt to push them to the limit, and had ample poetry for the more lyrical episodes.

In the absence of any rehearsals with orchestra until Wednesday, the Festival Chorus confined itself on Monday and Tuesday to short works. Monday brought music used at many British coronations, Parry's "I Was Glad When They Said unto Me", with Alan Walker of Worcester at the organ, and Vaughan Williams' setting of the "Old Hundredth" Psalm Tune, with orchestra. The balances between voices and instruments were not as good as later in the week.

### Lind and Labo in Operatic Night

Tuesday's "Operatic Night" drew by far the smallest audience of the series. Though Worcester has always welcomed opera in the Festival, it must be remembered that Mr. Labo and Miss Lind, comparative newcomers to the Metropolitan Opera, were competing with artists of more established box-office appeal on the Thursday and Friday programs. Mr. Labo revealed a voice of tremendous volume and brilliant quality in "Cielo e mar" from "La Gioconda" and only



Paul Paray

slightly lesser glories in "Celeste Aida". Miss Lind joined him later for duets from "La Bohème" and "La Traviata". Her voice was agreeable in "Mi chiamano Mimì", but forced beyond its best limits in an effort to match the tenor in the duets.

The chorus' tone and phrasing seemed more finished on Tuesday, in short works with orchestra, Ireland's "Greater Love Hath No Man" and Clokey's "A Canticle of Peace".

Mr. Paray's handling of the Schumann Symphony No. 2 was the high point of the evening. This work was made to sing and cohere admirably. Seldom did the interest of the audience relax, and it enjoyed watching the dynamic but not spectacular conductor.

### Performance of Thompson Work

Thursday night, after the Wednesday rehearsal, found the chorus and orchestra in splendid rapport, in Randall Thompson's "Ode to the Virginian Voyage". Composed for Virginia's 350th anniversary celebration of 1957, this half-hour choral work is a winning combination of "olden" style, folk materials, and modern ease of expression. Mr. Thompson is now composing a choral work for the 100th Worcester Festival.

Jean Madeira, Metropolitan Opera contralto, was the soloist, capturing her audience completely in six famous arias, including two from "Carmen". The beauty of her singing was watched by her superb stage presence.

Mr. Paray demonstrated his valid conceptions of Spanish music in excerpts from Falla's "El Amor Brujo". He also put aside his baton and, with the loosest of jazz-bound shoulders, led the orchestra in an exciting and intensely rhythmic rendition of Gershwin's "An American in Paris".

Friday, the traditional "Artist's Night", found Victoria de los Angeles in perfect voice and singing works that showed the wide range of her powers. Mozart's motet "Exsultate, jubilate" showed off admirably her high, crystal-clear tones, chaste in the best Mozartean manner and quietly religious in approach. The tragic aria "L'altra notte", from Boito's "Mefistofele", brought well-sup-

ported and rich lower tones; "Una voce poco fa" from "The Barber of Seville" and the Jewel Song from "Faust" found the Spanish soprano's tones alternately filled with laughter and with brilliant exclamations.

The chorus and orchestra, under Mr. Lee, gave Verdi's "Te Deum" a thrilling performance. Not only were the climaxes wonderfully full and fearless, but the softer portions were given sustained religious fervor, not always achieved in this somewhat theatrical score.

The orchestra's best work was heard in Henry Cowell's Symphony No. 11, which follows the seven stages of the ritual of life and death. Especially arresting were the initial section, containing "Music for a Child Asleep", and the sections describing work, magic and mystery.

The opening Berlioz "Roman Carnival" Overture was smart enough, but the final work, Liszt's "Les Préludes" became a little stale at times, despite the conductor's best efforts, after the profusion of vital music that had preceded it.

Miss Wells, concertmaster for several years of the Youth Orchestra, did a workmanlike job on Saturday morning in the Wieniawski-Ondricek "Fantasy on Russian Folk Tunes", playing without benefit of rehearsal, since the scores had been missing Friday at the allotted rehearsal time. The young people enjoyed tidbits ranging from Mendelssohn's "Fingal's Cave" Overture to Carpenter's "Hurdy

Gurdy" from "Adventures in a Perambulator".

Saturday night's audience, the largest of the week, was treated to a well-nigh perfect concert. The orchestra set the standard for the evening in fine delineations of two overtures, the Beethoven "Prometheus" and Wagner "Tannhäuser", and a stirring encore, "The Ride of the Valkyries". The chorus had been beautifully drilled in three choruses from Handel's "Solomon". Most winning was the intermediate chorus, "May No Rash Intruder", set for five parts and with small orchestra, creating both vocally and instrumentally the most liquid and flowing of sounds.

Mischa Mischakoff, Detroit concertmaster, last heard as a soloist here 31 years ago, smiled at the years and gave a musicianly account of the Mendelssohn Concerto in E minor. His tone was especially rich in the second section, and his tempos in the finale granted no concession to prudence, but achieved a near-perfect accord with the highly co-operative conductor and orchestra.

Jorge Bolet, whose appearance here in 1955 had been much enjoyed, showed us the amazing growth of his sensitivity in the intervening years, by playing that by no means obvious or easy assignment, Beethoven's Fourth Piano Concerto. His work, of the utmost refinement, reached out and charmed the audience from the outset. The ovations accorded him were typical of a week in which Worcester applauded strongly all the participants in its century-old undertaking.

## Kansas City Lyric Theatre Concludes Initial Season

BY BLANCHE LEDERMAN

Kansas City, Mo.—The first season of the recently organized Kansas City Lyric Theatre closed a successful four weeks, on Oct. 25, at the Rockhill Theatre with its fifth performance of Verdi's "Otello".

Michael Berbiglia, chairman of the board of directors, and Henry C. Haskell, vice-chairman, with the assistance of other members of the board and the directorial staff, chose a repertoire of five well-contrasted operas: Puccini's "La Bohème"; Pergolesi's "La Serva Padrona" and Leoncavallo's "Pagliacci"; Mozart's "The Abduction from the Seraglio", and "Otello". All the operas were rotated on successive dates through the four weeks and were sung in English.

Thirty-two members of the Kansas City Philharmonic, D. Russell Patterson, conductor, provided superlative support through the season. Credit for general direction and high degree of histrionic excellence goes to J. Morton Walker. The chorus under the direction of Istvan Gladics was effectively disciplined, contributing rewardingly to the season.

Leading roles in the operas were chosen, for the most part, from young professional talent in the Midwest. "La Bohème" opened the season on Sept. 29. Davis Cunningham, of New York, combined his resonant lyric voice with a balanced sense of style,



Warner Studio

"Abduction from the Seraglio" at the Kansas City Lyric Theatre. From left to right: James Fleetwood, Virginia Gunner, and David Dodds

as Rodolfo. In Joan Highley, qualities of appeal were projected with a lovely soprano well adapted to the role of Mimì. Vanette Wagner's Musetta was marked with vocal clarity and dramatic conviction. Others in the cast were William Ledbetter, as Marcello; Walter Hook, as Colline; Norman Jennings, as Schaunard; Vester Swingle, as Benoit; and Jem Duffin, as Alcindoro. "La Bohème" proved the most popular item of the repertoire.

"La Serva Padrona" and "Pagliacci" were heard on Sept. 30. The

# National Report

(Continued from page 5)

Pergolesi music was sung with charming simplicity by James Fleetwood, as Dr. Pandolfo, and Rosemary Jackson, as a personable Zerbina. Buddy Zimmer was the Scapin. In "Pagliacci" Ronald Highley, as Tonio, possessed an exceptionally resonant baritone, he infused the familiar prologue with tragic intensity. Joanne Highley's Nedda met the histrionic and vocal challenge of the role. Not least impressive was Robert Williams's voice in the music of Canio. Aiding a fine production were David Dodds, as Beppe, and William Ledbetter, as Silvio.

"The Abduction from the Seraglio" was heard first on the following night, Oct. 1. Constanza was effectively and charmingly portrayed by Shirley Generaux. Virgil Abner, of Chicago, was the Belmonte, a tenor of rich vocal gifts and theatrical conviction. Completing the cast most competently were James Fleetwood, Jay Oliver, Ronald Highley, Virginia Gunner, who had a ringing lyric soprano voice, and others.

## Marriage of Figaro Concludes San Francisco Opera Season

BY MARJORY M. FISHER

*Regretfully the Editor announces that, with this report, Miss Fisher retires from an association with MUSICAL AMERICA extending over 40 years. Her successor will be Arthur Bloomfield, of the San Francisco Call Bulletin.*

San Francisco.—The San Francisco Opera season ended on a gay note with Mozart's "The Marriage of Figaro" on Oct. 21 and 23, with Kurt Herbert Adler, general director of the company, conducting spirited performances. There was more liveliness than finesse manifested by the cast, but the performance had commendable as well as disappointing features.

Such finesse as there was was supplied mainly by Elisabeth Schwarzkopf, as the Countess. She was glamorous to see and to hear, even if she was not always in the best of voice. It was she who won the big ovation, of show-stopping duration, of the evening, following her "Dove sono".

Eugenia Ratti and Rolando Panerai were the Susanna and Figaro, respectively. While they were no match for fond memories of Bidu Sayao and Ezio Pinza, they at least surpassed their earlier performances and proved acceptable. Their personalities and spirited acting were a big help in carrying the performances.

Giuseppe Modesti made a good-looking Count, but Mozart's music called for better vocalization than he had at his command. Cecelia Ward was a good Cherubino; Katherine Hilgenberg a splendid Marcellina. Richard Wentworth, Howard Fried, Joan Marie Movnagh, Raymond Manton, Louise Oldt and Margot Blum completed the competent cast. The ballet and chorus also proved admirable, as did the stage direction of Paul Hager.

"Manon" on Oct. 17 belonged not

In "Otello", highly deserved praise was accorded the chorus and orchestra under Mr. Patterson's direction. The Verdi opera ran a close second to "La Bohème" in audience attendance.

Robert Williams was impressive in his enactment of the jealous Moor. Ronald Highley, as Iago, received an ovation for his singing of the "Credo". Vanette Wagner brought to the role of Desdemona sterling qualities of voice and characterization. She sang the "Ave Maria" and "Willow Song" with moving effect. Others in the cast who maintained the high degree of excellence set by the principals were: Jay Oliver, as Cassio; David Dodds, as Roderigo; Vester Swingle, as Lodovico; Walter Hook, as Montano; and Jeanette Francis, as Emilia.

Plans for next season are being made, with hopes for larger audiences. There was no lack of enthusiastic response through this four-week season. The lusty and frequently heard bravos were earned and deserved.

to the lady but to Richard Lewis, who was a remarkable Chevalier des Grieux. Both as singer and actor he was outstanding. Lorenzo Alvar's dignified Count des Grieux and Louis Quilico's Lescaut shared top honors with Mr. Lewis' portrayal. In the title role, Leyla Gencer proved to be miscast. But John Gillaspay, Sylvia Stahlman, Joan Marie Moynagh, Margot Blum, Eugene Green, and others did lesser roles well. Jean Fournet's conducting of the Massenet score was not too satisfactory, in spite of some very nice moments.

A third "Don Carlo" performance on Sunday afternoon, Oct. 19, proved one of the best of the season. Arnold Van Mill's fine, deep, colorful bass voice and distinguished presence graced the part of King Philip, as they did every part he sang. Christel Goltz was the new Elisabeth and proved a handsome and impressive one. Grace Hoffman also had a fine success in the role of the Princess Eboli. Lorenzo Alvar's Inquisitor was excellent both vocally and as a characterization.

### Guarrera Sings Rodrigo

Otherwise, with Frank Guarrera again outstanding as Rodrigo, the cast was as before. It had profited from the repeated performances, and Georges Sebastian kept the tempo going at a fair pace.

An added "Rigoletto", sponsored by the East Bay Committee of the San Francisco Opera Guild, brought further success to Robert Weede, in the title role. New to the cast was Claramae Turner, as Maddalena, and her fine singing and characterization lifted the final act to a high standard of artistic excellence with the cooperation of Mr. Alvar's Sparafucile, Gianni Raimondi's Duke, and Leyla Gencer's Gilda, under Mr. Fournet's baton.

Two extra "Tannhäuser" showings confirmed the excellence of the Ger-

man cast, the most vocally opulent one of the season.

As a whole, this longest season in the company's history was more interesting in repertoire and production than it was excellent in vocal quality. Some of the disappointments were due to necessary last-minute substitutions. Others were the result of mistaken judgment in casting, which included importing artists who turned out to be less than first-rate.

A local group known as Opera Stage and directed by Evelyn Olivier and Vincent Porcaro introduced Carlisle Floyd's "Susannah" to San Franciscans in three Sunday evening performances in the Marines' Memorial Theatre. Given by some of the most gifted local workshop singers, the production proved interesting and worthwhile. Nancy Cronburg was good in the title role, and Carl Hague, Dave Manning, Dale Emde,

Donna Petersen, June Wilkins, Everett Nygaard and others co-operated in an able ensemble performance. It was simply but effectively staged, with only a piano accompaniment.

The Capelli di Musica, which was introduced at the Century Club, is a new chamber-music organization which aims to give programs of rarely heard music. The introductory program was devoted to three lovely Purcell Fantasies for Strings; Karl Stamitz's Quartet for Oboe and strings; Beethoven's Trio for Strings, Op. 9, No. 1; and Giovanni Ponto's Quartet for Horn and Strings, which proved rare musical fun. The young players are gifted and have achieved high professional standards while retaining their youthful enthusiasm for the music at hand.

A song recital by Marco and Roberto Sorisio was given in Veterans' Auditorium on Oct. 20.

## Minnesota Centennial Series Feature New Compositions

BY PAUL S. IVORY

Minneapolis. — There were 11 events in the first ten days of the statehood centennial music festival in Minnesota. If music-lovers were kept on the move, however, the events were worth the extra effort, for several significant new works were heard. Three were commissioned by the centennial organization; two more were centennial-competition winners. Another work was still comparatively new in the United States.

First in chronological order came the performance on Oct. 16 of "The Thirteen Clocks", an operetta commissioned from Mary Johnson and based on James Thurber's story of the wicked duke who killed time. Fairly successful, the work seemed rather conventional in its modern-operetta style of harmonic and melodic treatment, which, however, obscured the story line somewhat. There was just not quite enough fun and the claim that it was performable by high school as well as college and professional groups seemed to be not fully justified.

### Premiere of "Minnesota Symphony"

The Minneapolis Symphony's opening concert of the season, on Oct. 18, brought the second commission. This was the "Minnesota Symphony", Op. 40, by Harald Saeverud, of Norway. Writing as he did at the distance Norway is from Minnesota, the composer seemed to be not quite close enough to his subject. He tried to overcome this to some extent by giving programmatic titles to the movements: "Once upon a time", "Hope and longing", "Gay day", "Man and the machine".

Saeverud's writing is sparse, somewhat like Sibelius' but without its melancholy tinge. The melodies roam through various sections of the orchestra, then are combined contrapuntally, and finally employed in strong vertical writing for fine climaxes or moving conclusions.

Antal Dorati conducted this initial program, which also included William Schuman's "American Festival Overture", a work that stays fresh after repeated hearings, and Beethoven's "Eroica" Symphony, given a brisk reading.

Under the direction of Thomas Nee, the Civic Orchestra of Minneapolis played the third commissioned



Antal Dorati

work, Russell G. Harris' "Centennial Prelude", on Oct. 20. Mr. Harris is head of the music department of Hamline University, in St. Paul. The prelude is a fairly dissonant work by a skilled writer. It has programmatic touches, some of which, like the sudden appearance of "St. Anne's Tune" in "modern" and conventional harmonies, are not entirely successful.

The Civic Orchestra also gave the third performance in America of Shostakovich's Second Piano Concerto. Margaret Barthel was the happy choice for soloist in this lightweight piece. She made the flying scale passages sparkle; underlined the jokes, parodies and sarcasms with subtle emphasis; and calmly refused to overplay the Rachmaninoff-like sentimentalities of the slow movement. The audience seemed enchanted by the work.

Mr. Nee's orchestra gave a thoroughly musicianly performance of Mozart's Symphony K. 133 and a good one of Sibelius' Third Symphony.

### New Quartet by Gutsche

In chamber music, the centennial brought forth the prize-winning Third String Quartet, Op. 12, No. 3, by Gene Gutsche. It was played on Oct. 23 by the Variation String Quartet in a program shared by the Minneapolis Madrigal Singers. The composer displays fine skill with 12-tone writing and other techniques, plus the ability to provide musical substance behind the techniques. The well-knit work is formally satisfying, serious and profound in its slow movement, and



obviously post-Bartok in its command of string-writing devices.

The Variation Quartet, made up of Minneapolis Symphony players (Kensley and Nancy Rosen, Arthur Freiwald, and Paul Thomas), seemed to get inside Mr. Gutsche's work, and also gave a rather routine reading of Mozart's "Dissonant" Quartet, K. 465. The Madrigal Singers, conducted by Frederic Hilary, is a thoroughly competent chorus made up of local music teachers, who sang with strong realization of different styles.

Oct. 24 was spectacle night, with the Minnesota Education Association meeting in Minneapolis Auditorium, which seats 10,000. David Foltz, now of Wichita (Kan.) University, had rehearsed an all-state chorus; Clarence Hegg, of Minneapolis, had rehearsed an orchestra. Antal Dorati finally took over all the forces at his command: the University of Minnesota Chorus, all-state chorus, all-city junior high orchestra, all-state high school orchestra, Civic Orchestra of Minneapolis, and Minneapolis Symphony. There were some pretty good sounds to be heard from these thousands of performers.

The second subscription concert of the Minneapolis Symphony, on Oct. 25, offered the premiere of Wayne Peterson's "Free Variations for Orchestra", perhaps the most exciting occurrence of this period. Winner of the centennial competition for an orchestral work, the variations have been recorded for the International Music Fund.

#### True Minnesotan

Mr. Peterson is a true Minnesotan, having been born in Albert Lea some 31 years ago. He studied composition at the University of Minnesota. His music is individual in style, each idea receiving what appears to be an inevitable working-out, and the orchestration is rich and versatile. Listeners' interest could never flag with so many varied episodes tumbling over each other to be heard, and yet the relationships one with another and to the original theme are always abundantly clear. This was one of the very few pieces I have heard in which the jazz element was completely integrated into the whole with total unselfconsciousness. The last variation drove with rhythmic fire to a stunning climax that had the audience buzzing with excitement as they called the composer back for bow after bow. Mr. Peterson had to take off forthwith to his job downtown in a supper club where he plays piano with a jazz group.

The rest of the symphony program chosen by Mr. Dorati was varied. Handel's Concerto Grosso, Op. 6, No. 4, was given no worse a performance than scores of others by professional orchestras here and abroad. But it was not Handel, and there was no evidence in it of baroque style.

#### Evansville Orchestra Features Lily Pons

Evansville, Ind. — The Evansville Philharmonic opened its 24th season on Oct. 20. The concert which was under the direction of the orchestra's musical director Minas Christian, featured Lily Pons as soloist. Soloists appearing during the remainder of the season will include John Browning, pianist; Erica Morini, violinist; Cesare Siepi, bass-baritone; and NBC-TV Opera principals in a production of Menotti's "Amahl and the Night Visitors".

## Italian Works Dominate Chicago Opera Season

By HOWARD TALLEY

Chicago.—As two seasons ago, this year's first performance of "Il Trovatore" by the Chicago Lyric Opera, on Oct. 20, suffered a sea-change in a substitution in the role of Leonora. Then, it was Herva Nelli who sang in place of Anita Cerquetti; this time Elinor Ross was called on to replace the indisposed Eileen Farrell in the opera's three performances. Miss Ross was much better than a mere substitute. After some understandably initial tremulousness she gave a good account of herself in her big arias and in the ensembles. There were no serious weaknesses in her vocal production; her phrasing and control of dynamics were superior to those of other more experienced sing-



Nancy Sorensen  
Birgit Nilsson as Turandot, with the Chicago Lyric Opera

ers. Still quite young, she needed more opportunities in this role to bring out the aristocratic qualities inherent in it.

She was not helped, nor were the other members of the cast, by the somewhat heedless conducting of Lee Schaenen, who at times gave the impression that he was directing a symphony concert rather than an operatic performance. Such seasoned artists as Jussi Bjoerling, Giulietta Simionato, Ettore Bastianini, and William Wilderman had difficulty in keeping up with the young conductor's fast beat or in being heard above the overloud brass climaxes that occurred all too often during the evening.

Mr. Bjoerling, taking some time to warm up, was at his matchless best in the third act's "Ah! sì, ben mio coll' essere" and in the "Di quella pira", though he deemed it prudent to sing the latter a half tone lower.

Miss Simionato belongs in the company of the great Azucenas; her singing in Acts II and IV was something to treasure. Mr. Bastianini's rigidity of bearing fitted well the role of the Count di Luna; he unfortunately carried his attitude of aloofness into his singing, which could be more impassioned than he allowed it to be. Mr. Wilderman was a digni-



William Wilderman (Ferrando) pours a libation for other artists backstage at a performance of "Il Trovatore" in Chicago. Left to right: Elinor Ross (Leonora), Ettore Bastianini (Di Luna), Giulietta Simionato (Azucena), Mr. Wilderman, Lee Schaenen (conductor), Jussi Bjoerling (Manrico)

fied and rich-voiced Ferrando; Anna Maria Canali an indifferent Inez.

Though the first "Turandot", which I did not see, received near raves from the local critics, I was assured that the second, which I did see, was even better than the first. The true authentic Puccini note was sounded by Giuseppe di Stefano, as Prince Calaf, looking nobler in the half lights of the first and third acts than in any other production in which he has appeared in Chicago. He matched the gleaming and soaring voice of Birgit Nilsson in the riddle scene and, in quieter vein, made the "Nessun dorma" his own.

Miss Nilsson may have lacked the queenly stature of Maria Jeritza, of glorious memory, in the role of Turandot, but she yielded place to no one in her magnificent singing of "In questa reggia", with each tone securely placed, and of the stratospheric tessitura of her role.

#### Anna Moffo as Liù

Anna Moffo, as Liù, unfolded vocal splendors hitherto undisclosed in her previous singing assignments here, and communicated so full a measure of pathos in her death scene that one wished that the opera could have ended right there, the place where Puccini laid down his pen for the last time. William Wilderman was a pathetic Timur, albeit a strong-voice one.

The trio of Ping, Pang, and Pong, sung by Richard Torigi, Mariano Caruso, and Luigi Vellucci, respectively, was diverting in its own rueful way. A special word of commendation is reserved for Mr. Vellucci's lithe and swift-footed movements à la Chinois. Henri Noel was a self-important and vocally assertive Mandarin; Joseph Quinlan was too remote to be completely audible, as the Emperor Altoum.

Tullio Serafin's conducting was masterly; equally so was the stage direction by Vladimir Rosing, particularly his part in training the large chorus not to move in phalanxes but to act as individuals. The chorus was augmented for the occasion, many of them fresh-voiced sopranos who ably reinforced Miss Nilsson's second high C at the close of Act II. The stage settings, borrowed from the San Francisco Opera, were designed by Harry Horner. Though lavish and convincingly Chinese they lacked the height that is required by the immense stage of the Opera House.

The first performance of "Turandot" took place on Oct. 18, the second, on Oct. 22. A third was scheduled for Oct. 27.

The first double bill was offered on Oct. 25, consisting of Puccini's "Gianni Schicchi" and "Pagliacci". Tito Gobbi assumed the title role of the first opera and substituted for Mr. Bastianini in the role of Tonio in "Pagliacci". To save his voice and give him time for another make-up Cornell MacNeil sang the "Prologue", bringing down the house with his virile and sensitive performance. Mr. MacNeil then assumed the costume of Silvio in the second work to share the love duet with Eva Likova, as Nedda.

Miss Likova had consented to substitute for Virginia Copeland Gordon, who was forced to cancel her engagement due to an attack of Asian flu. Though not having a big voice, Miss Likova made a convincing Nedda, especially in the Harlequin-Columbine scene, duplicating the success she made in this role last year.

#### Gobbi and Di Stefano

As always, Mr. Gobbi was the superb actor and singer. More than a mead of praise must be accorded Mr. Di Stefano, whose singing and acting the role of Canio before a hushed house that evoked volleys of applause at the fall of the curtain at the end of each act. Again, a special word of praise goes to Mr. Rosing and to Michael Lepore, chorus master, for their fine work with the chorus.

In "Gianni Schicchi", Anna Moffo and Alvinio Misciano made a handsome pair of lovers. Miss Moffo sang the "O mio babbino caro" nicely, without imparting all the glints of tone color to the high A flats that Edith Mason was wont to do. The other members of the large cast acquitted themselves well, with special mention accorded to William Wilderman, as Simone; Miss Canali, as La Vecchia; Bernard Izzo, as the lawyer; and Andrew Foldi, as the doctor. The lovely, unspoiled voice of Jeanne Diamond should also be given special mention in the role of Nella. But, of course, they all fell into place like the spokes of a wheel around the figure of Mr. Gobbi, who, next to Mr. Serafin, who conducted both operas, dominated the performance. This double bill was one of the happiest offerings by Lyric to date.

# Philadelphia Opera Groups, Orchestra Begin Seasons

By MAX DE SCHAUENSEE

Philadelphia. — The Philadelphia Orchestra began its 59th season of concerts at the Academy of Music on Sept. 26, before a very large audience. Eugene Ormandy briskly initiated the program with the Overture to "Die Meistersinger". Beethoven's "Eroica" Symphony was the focal point of the afternoon, receiving a spacious, lustrous reading.

Two novelties, Samuel Barber's "Medea's Meditation and Dance of Vengeance" and Laszlo Anghal's "Danse Macabre", were sharply contrasted in quality. Barber's piece was dramatic and wonderfully well orchestrated, but Anghal's was a sorry affair, a rehashing of all the 19th-century Austro-Hungarian music one has known.

On Oct. 3, Mr. Ormandy listed Bach's Suite No. 3, Brahms's Symphony No. 2, and Debussy's "Iberia", a program that he also presented in New York.

## Ormandy Conducts Bartok

On Oct. 10, Mr. Ormandy had a fine success with Bartok's "The Miraculous Mandarin", a fascinating composition fascinatingly performed. The "Italian" Symphony of Mendelssohn also went well. The novelty of the program was "Moby Dick" by Peter Mennin, which showed the composer to be a workman of no mean order and which achieved contrast in tonal coloration. Georg Schumann's "Dances of the Nymphs and Satyrs" was brief but very charming and might be played oftener. The "Dance of the Seven Veils" from "Salome" concluded the program. The orchestra offered Britten's "Les Illuminations", for soprano and orchestra, on Oct. 17. Janice Harsanyi sang with opulence and consummate artistry the fearfully difficult and sophisticated music set to poems of Rimbaud. The Friday subscribers seemed very enthusiastic. Lukas Foss's deeply impressive "Ode" opened the program admirably. Mr. Ormandy outdid himself in a memorable reading of Sibelius' Second Symphony, and concluded the afternoon with Rousset's "Bacchus et Ariane".

## Grand Opera Opens With Verdi

Grand opera in Philadelphia got off to an early start on Sept. 25 with a performance of "Un Ballo in Maschera" by the Philadelphia Grand Opera Company. Heroine of the evening was Herva Nelli who was in her happiest vocal form, giving a very fine and dramatic account of the demanding role of Amelia. Giuseppe Campora's singing of Riccardo's airs brought an impression of being tentative; nor was he always on pitch. Cesare Bardelli was a compelling Renato of picturesque appearance and dramatic thrust. "Eri tu?", however, has had far more memorable performances here. Belen Amparan was a forceful Ulrica and Marie Traficante a pert Oscar. Giuseppe Bamboschek conducted a not always smooth performance; lack of sufficient rehearsal was undoubtedly the trouble.

The same company also put on "Carmen" at the Academy on Oct. 9. Mr. Bamboschek was again at the helm, conducting with much author-

ity. Belen Amparan was off pitch in the "Habanera" and too prettily flirtatious in the early scenes, but both she and Richard Cassilly (Don José) whipped up the later acts with a fury that was rare to behold. The Death Scene was quite superb. Few Carments can look as authentic as Miss Amparan, who has everything, including the voice, for the role. Maria Ferriero was a composed and melodious Micaëla, and Frank Valentino a solid Toreador.

On Oct. 19, the Philadelphia Grand Opera presented Anita Cerquetti in her only operatic appearance in opera in America, this season. The robust soprano sang Leonora in "Il Trovatore", but was not in her best voice. Her exceptionally thrilling tones were not always under control and there was shortness of breath and a slighting of the highest notes. Dignified and handsome in a massive way, Miss Cerquetti had a fine success, though it rather paled before the ovation that very deservedly greeted Irene Kramarich's thrilling Azucena. In fact, Miss Kramarich, who should be at the Metropolitan, displayed a vibrant voice of exceptional range. Her high B flats were of the kind usually at the disposal of heroic Wagnerian sopranos; her low notes were achieved without an audible break in the scale. Walter Fredericks was a very fine Manrico (a first essay of this role), and Frank Valentino a vocally variable but authoritative Count di Luna. Louis Sgarro was an excellent Ferrando. Mr. Bamboschek was on the trigger, as Miss Cerquetti was not altogether sure of her music.

## Max Rudolf Starts New Post With Cincinnati Symphony

By ARTHUR DARACK

Cincinnati. — Three pairs of concerts now have passed through the hands of Max Rudolf, new conductor of the Cincinnati Symphony. Mr. Rudolf makes his music intellectually stimulating and tonally attractive. His performance of the Tchaikovsky Fifth Symphony, on Oct. 24 and 25, was wholly without sentimentality, rigorously precise, the textures clear and sharp, the tonal colors glowing and well defined.

Mr. Rudolf is relaxed both in rehearsal and in concert, and the orchestra feels free to follow him as faultlessly as it knows. He is, moreover, extremely easy to follow. He is something of an introvert in his manner, preferring the application of subtlety, finesse, the realization of the best the moment has to offer, however insignificant it may appear on first sight, rather than bravura or the cry of the orator. One listened to his Tchaikovsky performance with admiration, gratitude, affection, warmth and pleasure but not intoxication or any other violent emotion.

The same program that produced the Tchaikovsky also gave us Gyorgy Cziffra, the pianist who spent two and a half years in a Soviet Hungarian prison, for reasons best known to the Soviets. Surely he was not jailed for pianistic malefactions. In

On Oct. 14, the Philadelphia Lyric Opera Company and its impresario, Aurelio Fabiani, scored a triumph with a presentation of Puccini's "Turandot", not heard here since 1929. This was a package deal, for Mr. Fabiani brought over the excellently drilled and integrated performance by the New York City Opera Company. Both Giuseppe Gismondo and Adele Addison were new here. The tenor reaped an ovation after his long sustained high B at the close of Calaf's "Nessun dorma", and Miss Addison was much admired for her lovely pianissimos and sincerity as Liù. Frances Yeend dominated matters with her now authoritative Turandot. There was plenty of big tone and assurance in the upper register, and if Miss Yeend was not as exotic as some, she nevertheless surprised many with her vocal power and endurance. Joshua Hecht was the excellent Timur, and Julius Rudel conducted superbly. The performance went off with exemplary smoothness in the Academy.

## Chicago Symphony Pays Visit

Fritz Reiner and his very fine Chicago Symphony Orchestra came to the Academy for the first time, on Oct. 16, though Mr. Reiner has often been heard here with other organizations. The orchestra impressed a large and much interested audience with its tone and precision. Stravinsky's charming "Baiser de la Fée" was great, and the Brahms Third was given a performance that savored more of Vienna than the United States — and why not? Siegfried's Rhine Journey and the Dawn Music from "Götterdämmerung" was performed with rare beauty and style. Mr. Reiner choosing to refine the music whenever possible. The Philadelphia audience gave the Chicagoans a sonorous ovation.



Max Rudolf

the Liszt E flat Concerto, Mr. Cziffra played thunderously, even stylishly, and with the air of a man who has great esteem as well as affection for the score. He was the perfect gentleman at all times, and he was also the master. Yet the suspicion does not dawn that the tactics of assault are more productive in Liszt's concerto.

The season opened on Oct. 10 and 11 with a lustrous performance of the Haydn Symphony No. 86; a jesting, mirthful, but not bumptious playing of the Strauss "Till Eulenspiegel",

and a singing run-through of the Brahms First Symphony. The second concert, a week later, produced the most notable performance of the season, an inspired, idiomatically apt, technically adroit version of the Beethoven Second Symphony. This performance sent many a Cincinnati home in an almost indecent anticipation of repertory to come. Local pride has not been so stirred since the Reds won the World Series in 1940.

Roberta Peters was soloist at this program (which broke all attendance records in the history of the orchestra) and sang arias by Stravinsky (Anne's aria from "The Rake's Progress"), Bellini, Mozart and Rossini. Miss Peters has merely to appear on stage at Music Hall and her victory is complete. This time she sang with that girlish aplomb and devilish virtuosity that she combines so glamorously.

Mary Martin gave two programs at Music Hall, one for children (poorly attended), one for adults (crowded). Miss Martin ran the gamut of musical comedy from about A to E.

## El Paso Opera Company Makes Successful Debut

El Paso, Texas. — El Paso's concert season has had an auspicious beginning, with the addition of an important community operatic enterprise to the existing schedule of programs. The College-Community Opera made an impressive debut with its productions of "Cavalleria Rusticana" and "Pagliacci" on Oct. 6 and 7. Under the general direction of Orthella Hughes, a local voice teacher, this project was realized through the collaboration of the Southwest Opera Company and the Department of Music of Texas Western College. Both operas were sung in Italian. The productions were staged in traditional fashion, with a few innovations, but the scenery and costumes left something to the imagination.

"Pagliacci" received a performance marked by polished singing and a strong sense of dramatic urgency. Its principals included Adela Semon as Nedda, Hugh Cardon as Canio and Charles Woodul as Tonio. E. A. Thormodsgaard conducted with energy and awareness. Among the soloists in the Mascagni opera were Madlyne Guthrie, William Fairley and John Swingle. James Guthrie was the conductor. Large, enthusiastic audiences left no doubt that the city will support locally produced opera.

## Gorin Sings Own Composition

The El Paso Symphony began its current subscription series with a concert on Oct. 13, with Igor Gorin as soloist. Mr. Gorin was heard in arias and songs, including his own composition, "Caucasian Melody". His familiar attributes of exemplary control and diction were as impressive as always, but his remarkable voice seemed less rich than on his previous appearances here. Orlando Barera, beginning his eighth season as musical director, conducted a forceful, brilliant performance of Tchaikovsky's Symphony No. 5, which must be ranked as the orchestra's best performance of any standard symphonic work in recent seasons. Kabalevsky's overture to "Colas Breugnot" also received a spirited playing.

A large audience heard Whittemore and Lowe, duo-pianists, in a concert sponsored by the El Paso Community Concert Association on Oct. 9. The pianists were at their best in the pyrotechnics of Liszt's "Mephisto



Waltz", which seemed unharmed by the brittle percussive tone prevailing throughout the evening. Schubert's "Valse Nobles, Op. 77", Bizet's "Jeux d'Enfants" and Schumann's "Andante and Variations in B-flat, Op. 46" were given performances that were technically correct, but deficient in sensitivity and charm.

The Vienna Academy Chorus, under the direction of Günther Theuring, has appeared twice in this area. It was heard in nearby Alamogordo, New Mexico, on Oct. 12 on that city's Community Concert series; on Oct. 13 it performed in Juarez, Mexico, under the auspices of the Conciertos Comunitarios de Ciudad Juarez. This sterling ensemble presented a varied program designed for many musical tastes. Its opening group of sacred pieces included an especially felicitous performance of excerpts from Haydn's *Missa Brevis* in F major. Three Mozart choruses were followed by a group of Austrian folk-songs and dances. After intermission, selections by Schubert, Schumann and Johann Strauss were sung with sufficient Viennese lilt to completely captivate the audience. —W. D. S.

## San Antonio Hears Commissioned Work

San Antonio, Texas.—A gala audience filled the Municipal Auditorium to celebrate the opening of the 20th season of the San Antonio Symphony Orchestra on Oct. 18. Victor Alessandri returned to the podium for his eighth season and the guest artist was Elisabeth Schwarzkopf, soprano, who returned this year by overwhelming request.

The program opened with a 20th century "Fanfare", commissioned by the San Antonio Symphony and composed by Texas composer Gid Waldrop. Beethoven's *Symphony No. 5* followed, beautifully played under the sure hand of Mr. Alessandri. There have been few changes made in the orchestra personnel this year, which accounts for the excellent performance.

Miss Schwarzkopf sang arias from Smetana's "The Bartered Bride" and "Mariatetta's Lied" from "Die Tote Stadt" by Korngold. She also sang the closing scene from Strauss's "Capriccio" and her encore "Voi che Sapete" from the "Marriage of Figaro" was sung in a delicately florid style. Miss Schwarzkopf's fine diction, brilliant singing and regal appearance were an additional bonus to a sparkling opening night.

The final number "Capriccio Italien" by Tchaikovsky was played in a lilting lyric style. It closed an enjoyable performance maintaining the high degree of excellence to which the San Antonio Symphony Society has been building for the past 20 years. —H. S.

## Pennario Soloist in Providence

Providence, R. I. — The Rhode Island Philharmonic gave its first concert of the season, on Oct. 30, in Veterans Memorial Auditorium. Francis Madeira conducted Stokowski's arrangement of Bach's Toccata and Fugue in D minor for Organ; Prokofiev's Third Piano Concerto, with Leonard Pennario as soloist; and Beethoven's "Pastoral" Symphony. The performance of the concerto by Mr. Pennario and the orchestra was praised for its exceptional virtuosity and ensemble.

The next presentation will be a concert version of "La Bohème".

# Beethoven Program Initiates Chicago Orchestra Season

By HOWARD TALLEY

Chicago. — A capacity audience greeted Fritz Reiner and the Chicago Symphony with a standing ovation at the season's opening concert on Oct. 23. Mr. Reiner and the orchestra, wearing the laurels of a triumphal tour of cities east of Chicago (figuratively speaking; the players wore white flowers on their coat lapels), offered a polished and profound performance of one of their touring pieces, Beethoven's "Leonore" Overture No. 3.

The featured work, the same composer's *Symphony No. 9*, did not give evidence of enough of the kind of painstaking preparation that it demands, though there were many felicitous moments, particularly in the scherzo and in the slow movement. It must be noted that the solo horn came to grief in that difficult C flat scale in the latter movement, due to the tensions engendered by arduous barnstorming immediately before the opening night. From where I sat, the timpani, with a sounding-board behind them leading to the risers back of the band, overpowered the other players, especially in the first movement. Seated on these risers, the Chicago Symphony Chorus, prepared by Margaret Hillis, dulled the orchestral resonance considerably.

Mr. Reiner's tempos were at all times just and sensible; the orchestral texture, when acoustical conditions permitted, was clear and fine in quality, allowing contrapuntal strands in the woodwinds to be individualized yet blended into a harmonious whole.

The choral finale had a quartet of seasoned soloists: Adele Addison, Regina Resnik, Jon Vickers, and Jerome Hines. The latter, imposing in appearance, lacked the richness and power of delivery in the high and low tones of his range. Mr. Vickers came just within shouting distance of his ungrateful part, but was audible at all times. Miss Resnik made the most of her limited opportunities. Miss Addison did not temper her evident enthusiasm enough to bestow on her difficult soprano part the care and vigilance it needs.

The chorus acquitted itself well; its German enunciation was good, its quality and volume at least adequate. As usual the sopranos were not too comfortable on the numerous high A's. A new choral organization does not achieve mastery over Beethoven's vocal writing in one performance; this group was promising, even more than that.

The Ninth did not lend itself as a vehicle for a gala opening. It must be experienced and appreciated in terms of its own philosophic and spiritual import with no distractions of triumphal tours or gala openings to lessen its effect.

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## Denver Symphony Launches 25th Anniversary Year

By EMMY BRADY ROGERS

Denver. — The Denver Symphony opened its 25th year and the local concert season on Oct. 21 with the traditional all-orchestral program under the masterly direction of its conductor, Saul Caston.

A large audience greeted Mr. Caston with a standing ovation when he mounted the podium to conduct Smetana's *Overture to "The Bartered Bride"*. He made it a scintillating opening number with tingling pace, clean-edged tone, and dynamics finely drawn. Dvorak's *Symphony No. 5* continued the commemoration of the 40th anniversary of Czechoslovak independence. Conductor and orchestra were in nicely attuned rapport to translate the music's warm vitality with colorful eloquence. The ensemble sounded particularly well balanced and achieved rich climactic effects.

As a tribute to Vaughan Williams his *Fantasia in a Theme by Thomas Tallis* was a most fitting choice. Strauss's *Suite from "Der Rosenkavalier"* made a striking contrast, set forth stylishly in a finished performance it caught the composer's imagination and humor.

At the Oct. 28 concert, another large audience was completely captivated by the rare combination of vocal and personal beauty of Hilde Gueden. She sang Mozart, Strauss, and Verdi all in their proper styles and with exquisite taste. Her artistry combined ease of tonal production with beautiful vocal line and perfect phrasing.

Mr. Caston provided impeccable



Saul Caston

accompaniments and led the orchestra in numbers to suit the occasion, giving Mozart's "Three German Dances" a jovial warmth. A loving reading of Schubert's "Unfinished" Symphony evoked warm response from the orchestra players in a moving performance. Wagner's two "Lohengrin" Preludes brought translucent tonal beauty from the violins and graceful phrasing. Also notable was a powerful projection of the Prelude and Love-Death from "Tristan und Isolde".

The Denver Symphony participated in the annual United Nations Concert at City Auditorium on Oct. 26. The occasion featured the first appearance of the United States Air Force Academy Cadet Chorale, James Roger Boyd, conductor. Saul Caston conducted several orchestral numbers. The Air Force Band played works

directed by Lt. Carl Costenbader, and the Chorale sang a group of songs. All three organizations joined forces under Mr. Caston's baton when the Chorale sang the Finale from Randall Thompson's "Testament of Freedom". The group of 63 cadets sang very well and made a fine impression in their first public appearance.

The opera season's initial event was the Wagner Opera Company's presentation of the New York Opera Festival under the local management of Witherspoon-Grimes, Inc., on Oct. 19. There were good houses both afternoon and evening for two of the most popular operas in the repertoire. The matinee of Verdi's "La Traviata" was a creditable production, better than last year's "Carmen", with attractive costumes and good sets.

Josephine Guido looked lovely and sang sweetly, especially in the coloratura passages. Her voice lacked the dramatic timbre and emotional depth needed for Violetta's role but she gave a fine-grained performance in the last act. James Buckley's Germont dominated the stage because of his sympathetic personality, sincerity of his acting, and warm resonance of his singing. Constanzo Gero made a good-looking Alfredo, he had an excellent voice which he used with taste. Frank Foti was at a disadvantage conducting a poor orchestra, but his chorus was splendid.

"La Bohème" was well-paced, well-lighted, and had handsome young singers with fine voices used musically. They acted with naturalness and conviction. A pair of charming lovers were Maria Di Gerlando and Rudolf Petrak, as Mimì and Rodolfo. Mr. Petrak had plenty of opportunity to exhibit his clarion high notes, which were matched by Miss Di Gerlando's tonal sensitivity and fine acting ability. Olivia Bonelli made a decorative Musetta with a bright, agile voice. Suave acting and smooth singing characterized Ercole Bertoloni's portrayal of Marcello, and Paul Westbrook brought his easy manner and expressive voice to the part of Colline. Anthony Palmeri was a good Schaunard, and Robert Falk made much of the two roles of Benoit and Alcindoro. Mr. Foti conducted with assurance, although the orchestra was not up to the singers' calibre.

## Boston Symphony Plays Composition by Riegger

Boston.—At long last, which is to say at the age of 73, Wallingford Riegger has had some of his music performed by the Boston Symphony. It fell to Richard Burgin, concertmaster and associate conductor, to effect this happy event with the "Study in Sonority" (composed in 1927) at Symphony Hall on Oct. 23. (The afternoon concert that week was advanced a day so that the orchestra might play for and at the United Nations on Oct. 24).

The "Study in Sonority" is a brief, condensed and altogether extraordinary piece, in ten parts for as many violins "or multiples thereof." Mr. Burgin chose to play it with 40 instruments, adding eight violas since we have but 32 strings. The work has stature because it is both highly organized in technical procedures and is full of passion and feeling, though harmonically sour as lemons. Mr. Riegger was present and was heartily received.

Mr. Burgin also gave us (for the first time at these concerts) the  
(Continued on page 10)

## Boston

(Continued from page 9)

Prelude and Toccata by Gardner Read, cosmopolitan and skillfully crafted music written 22 years ago; the big Fifth Symphony of Prokofiev in a very big sort of performance, and the "Schelomo" of Bloch, with Samuel Mayes, first cellist, taking the solo part.

Mr. Mayes's playing was glorious, a marvel of deftness and refinement, a magical play of tone like jewels upon velvet, of the utmost sensitivity in nuance, and unfailingly evocative of Solomon in all his eloquent magnificence.

A great change has been effected in the caliber of the Chicago Symphony by Fritz Reiner over his five years as music director. Matters are no longer as they were in the easy-going later days of Frederick Stock

nor during the difficult interlude that lay between his death and the advent of Mr. Reiner. Mr. Reiner displayed his fine ensemble at Symphony Hall on Oct. 14 at a concert in the Boston University Celebrity Series. His program consisted of Berlioz's Overture, "The Corsair", done with genuine French brilliance; Brahms's Third Symphony, which boasted mellow clarity and went a little too slowly; and Strauss's "Ein Heldenleben".

Elena Kuprevicius, violinist, opened the third annual Baltic Concert Series at Jordan Hall, Oct. 17. Having a satisfactory technique, Miss Kuprevicius played with musical sense if not with any great personal warmth or power of projection. A rather harsh Sonata by the Lithuanian Julius Gaidelis was among the many substantial items of the program. Robert Evans was an able partner at the piano.

—Cyrus Durgin

## Artists and Management

### National Artists Sign Soprano, Pianist

Two artists who recently have been signed by National Artists Corporation are Joy Kim, Korean soprano, and Robert Schrade, American pianist.

Miss Kim, who came from Seoul to the United States as a child, has appeared as Madama Butterfly on the West Coast, has toured Germany and Austria under the auspices of the United States State Department, and has made television and film appearances.

Mr. Schrade made his debut at Town Hall in New York in 1949. Since then he has appeared in many recitals and with orchestras throughout the country. He is currently on an extended European tour.

### Metropolitan Engages Simionato and Nilsson

Giulietta Simionato, Italian mezzo-soprano, has been signed by the Metropolitan Opera for 1959-60 and will sing several roles, yet to be announced, beginning early in the season.

Miss Simionato, who has sung with the Chicago and the Dallas opera companies, was scheduled for the Metropolitan in 1954-55 but did not appear. She made her New York debut in 1957 in a concert performance of "Anna Bolena" with the American Opera Society.

Also engaged for the 1959-60 season is Birgit Nilsson, young Swedish soprano. She is expected to sing the role of Isolde in a new production of "Tristan und Isolde"—a role she has sung at the Bayreuth Festival and elsewhere. Her repertoire also includes operas by Verdi, Strauss, Puccini, Mozart, and Beethoven, and she has sung in the principal theatres of Europe and South America and at the Glyndebourne Festival. In the United States she has appeared in San Francisco and Chicago, where she made her operatic debut during the fall seasons of 1956.

### Kruger Named Director Of Fort Worth Opera

Fort Worth, Texas.—Rudolf Kruger, who has been its musical director since 1955, has been appointed general manager of the Fort Worth Opera Association. Mr. Kruger succeeds

Melvin O. Dacus. The new general manager, a native of Berlin, came to the United States in 1939. He also directs the Texas Christian University opera workshop.

### CAI To Bring Ingrid Haebler

Ingrid Haebler, 29-year-old Viennese pianist, will make her first American appearances next fall under the auspices of Concert Associates, Inc., by arrangement with G. de Koos of



Kitty Hoffmann

Ingrid Haebler

the Hague. Her first tour here will include several major orchestral engagements.

In Europe, Miss Haebler has been soloist annually at the Salzburg Festival since 1954; she has been heard widely in concert, and has appeared with such orchestras as the Amsterdam Concertgebouw, the Vienna Symphony, and the Royal Philharmonic of London. She is noted for her interpretations of the Mozart repertoire, and her recordings of Mozart concertos have earned her the Grand Prix du Disque for two successive years.

### New York City Ballet Sets New Productions

The 1958-59 winter season of the New York City Ballet will be held from Nov. 25 to Feb. 1 at the New York City Center. New productions will include "The Seven Deadly Sins" (music by Kurt Weill, choreography by George Balanchine, scenery and costumes by Reuben Ter-Arutunian, and Lotte Lenya as guest artist);

"Medea" (music by Bela Bartok, choreography by Birgit Cullberg); "Octet" (music by Igor Stravinsky, choreography by William Christensen); "Minuet" (music by Giacomo Puccini, choreography by George Balanchine, costumes by Karinska); "Chandelier" (music by Gabriel Faure, choreography by George Balanchine, "upside down" scenery by David Hays, costumes by Karinska); an untitled ballet (music by Webern), choreography by Balanchine; and a ballet by a new choreographer, to be announced.

### Henderson To Make Debut in London

Skitch Henderson will make his English debut next spring conducting the London Philharmonic, with Friedrich Gulda as piano soloist. While in London he will record with the London Symphony transcriptions he has based on Chopin's piano music. These will be released abroad by English Decca and in the United States by RCA Victor.

Currently, Mr. Henderson, who is musical director of the National Broadcasting Company, is recording an album of Spirituals, which he has orchestrated, with Jerome Hines for RCA Victor. He is appearing as guest conductor with the orchestras of Baltimore, St. Louis and Scranton before going abroad.

He has just commissioned Alan Hovhanness to write a Christmas work for chorus and orchestra which he plans to introduce with the San Antonio Symphony when he makes his debut as guest conductor with that orchestra in December, 1959.

### Cliburn To Make Soviet Tour in 1959

Van Cliburn, winner of the International Tchaikovsky Piano Competition in Moscow last spring, will make a tour of the Soviet Union in 1959, from March 24 to June 1.

### Cleveland Orchestra Plans Spring Tour

Columbia Artists Management has signed the Cleveland Orchestra for a four-week tour of the West Coast in the spring of 1960. George Szell will conduct all but four performances, which will be led by Robert Shaw. The tour is under the direction of the Coppicus and Schang division.

### Mann Re-elected To Dell Presidency

Philadelphia.—Fredric R. Mann has been elected to his 11th successive term as president of Robin Hood Dell Concerts, Inc. The Dell will observe its 30th anniversary of outdoor concerts by members of the Philadelphia Orchestra next summer.

### Hurok Receives Capezio Dance Award

S. Hurok has been awarded the eighth Annual Capezio Dance Award. The citation praises him "for his service to dance as America's foremost impresario, who has transformed the term 'S. Hurok presents' from a mere statement of management to a promise of adventure with the best in the

### Three Instrumentalists Signed by Friedberg

The Friedberg Management has announced the addition to its roster for 1959-60 of Joseph Schuster, cellist; Michael Tree, violinist; and Malcolm Frager, pianist.

Mr. Schuster has been a leading recitalist here and abroad for several years. Mr. Tree, 24 years old,



Joseph Schuster

has appeared in recitals and with major American orchestras since his Carnegie Hall debut in 1954. He was acclaimed at the Festival of Two Worlds at Spoleto, Italy, last June. Mr. Frager, 22 years old, has won the Michaels Memorial Music Award and the National Society of Arts and Letters Career Award. Since his 1952 debut in Town Hall in New York he has filled engagements in recitals and with orchestras here and in Europe.

### Juilliard Quartet Welcomed Home

The Juilliard Quartet (Robert Mann, Isidore Cohen, Raphael Hillier, and Claus Adam), which returned from its tour of Europe and the Middle East on Oct. 27, was officially welcomed at a press conference and reception at the Lotos Club on Nov. 3. On the ANTA sponsored tour, which began on Aug. 26, the quartet played 41 concerts, featuring 26 different works.

### Grand Rapids Symphony Names Guest Conductors

Grand Rapids, Mich.—Francesco di Blasi, conductor of the Detroit Little Symphony; Robert Zeller, and George Mester have been appointed guest conductors of the Grand Rapids Symphony Society for the 1958-59 season. Desire Defauw, former musical director, resigned because of ill health.

Bloomington, Ill.—Henry Denecke, musical director of the Cedar Rapids Symphony, has been appointed conductor of the Bloomington-Normal Symphony, to succeed Desire Defauw.

performing arts and who has, through his presentations of all forms of dance, both resident and imported, aided immeasurably in building for America a vast and increasingly knowledgeable dance public."

The Capezio—Dance Award, founded in 1951 as a memorial to Salvatore Capezio, the dancer's cobbler who opened a small shop near the Metropolitan Opera House in 1887, is for \$1,000.





# Mephisto's Musings

## Duel

Maria is at it again!  
(I can practically guarantee that all of the following will be obsolete by the time you read this.)

Already *persona non grata* in Rome, Milan, San Francisco and Chicago, the fiery Maria Callas crossed swords early this month with Rudolf Bing, no shrinking violet himself, and got herself fired from the Metropolitan for refusal to fulfill the terms of her contract.

The dispute, which kept telephone lines sizzling between New York and Dallas, where the soprano was being acclaimed highly for her performance of *Medea*, concerned two performances of "La Traviata", in which she was scheduled to appear between two performances of the Metropolitan's new production of "Macbeth" on Feb. 5 and 21.

Although she previously had accepted the "La Traviata" assignments, according to Mr. Bing, she decided recently that she would not sing them, nor any other light roles such as a suggested Lucia, between the two "Macbeths". She stuck to her guns, and Mr. Bing stuck to his.

In a prepared statement, Mr. Bing said:

"I do not propose to enter into a public feud with Mme. Callas, since I am well aware that she has considerably greater competence and experience at that kind of thing than I have."

### "Outstanding Artist"

The statement went on: "Mme. Callas told me not very long ago that she proposes to give up singing. Perhaps the arbitrary positions which she has assumed toward the Metropolitan Opera, together with other well-publicized events in her recent career, are designed to accomplish that end. Be that as it may, I am glad to have had the opportunity of introducing her to the New York public which I feel is entitled to hear all the outstanding artists of the world—and there is no question that Mme. Callas is one of them."

"I doubt if anyone will be surprised at the present turn of events. Although Mme. Callas' artistic qualifications are a matter of violent controversy between her friends and foes, her reputation for projecting her undisputed histrionic talents into her business affairs is a matter of common knowledge."

"This, together with her insistence on a claimed right to alter or

abrogate a contract at will or at whim, has finally led to the present situation, merely a repetition of the experience which nearly every major opera house has had in attempting to deal with her."

It boiled down, he said, to "a question of whether the stars or the management run the opera."

The tone of Mme. Callas' reaction alternated between pain and blazing anger. Her friend and frequent champion, Elsa Maxwell, quoted her in a copyright story in the *New York Journal-American* as saying:

"To think he would give up a contract of 26 performances just because he can't get me to do two performances of 'La Traviata' between 'Macbeth'. I don't understand it."

"I am not an elevator with three stupid performances in the middle. My voice does not just go up and down. Macbeth is a very heavy opera."

"I refuse to do lousy performances. I cannot do them. I want to do art and I must do art. I explained all this to Mr. Bing in a letter."

"Sending the telegram when he did was a lousy trick to break down my nerves and wreck my performance in Dallas. When I was so successful in the opening of 'La Traviata', he wired me from New York: 'Why in Dallas and not here?'"

Meanwhile, the wealthy backers of the Dallas Civic Opera were enthusiastically considering the possibility of bringing Mme. Callas and the entire opera company to New York for performances of "Medea". When the New York City Center was suggested as a likely locale, Mme. Callas replied:

"Why not the City Center? They're giving better performances there anyway; why not face it? I am willing to sing anywhere, as

long as they do art."

If money is all it takes, we may yet be assured of a Callas-Dallas opera season in sleepy old Manhattan where nothing ever happens.

Well, hardly ever . . .

## Unmentionable

Announcing the features in its next issue, the magazine *Horizon* lists:

**Behind the Golden Curtain**, by Joseph Wechsberg: One of America's leading commentators on the present cultural scene describes and criticizes the seven greatest operas of the world.—La Scala, the Metropolitan, the Paris Opera, the Vienna Staatsoper and Covent Garden.

The two unmentionable ones, presumably, are behind the Iron Curtain.

## Feast

Accompanying Everett Helm's report on the Donaueschingen Festival (see page 16) was his description of one of its patrons and the reception he holds for the devotees of avant-garde music that attend the festival each year. I thought my readers might like to know that these composers and their followers get at least one good meal a year. Here is what Mr. Helm writes:

One of the few stable factors in [the constantly changing musical picture at Donaueschingen] is the elderly figure of the Prince of Fürstenberg, whose spirit remains remarkably young and inquisitive. Not only does he help to defray expenses of the festival; he also takes a very active and personal interest in the whole affair, attending every concert, speaking with the composers whose works are performed and imparting a very special atmosphere to the proceedings.

One of the chief attractions of the festival is the reception given by the Prince of Fürstenberg on Saturday evening after the first concert, which

takes place in the late afternoon. The gates of his palace are thrown open to a "select number of invited guests" (this year there were close to 600), and for several hours mirth and jollity reign supreme. To appreciate the full meaning of the expression "groaning boards", often applied to banquets of the middle ages, one has only to attend one of these receptions. Forty-foot-long tables are covered with enormous platters containing the most succulent delicacies: smoked eel, pheasant, lobster, venison, sides of beef, salads of all descriptions, salmon and the like. When the doors of the refectories are opened, following a short speech of welcome by the Prince, there is a veritable stampede for the goodies, which disappear in less time than it takes to tell, washed down with vintage wines and topped off with superb liqueurs. It is something to write home about—which is precisely what we are doing.

## Bow, Brush, Baton

Many orchestral musicians turn to painting, sketching or modeling in their spare time, but probably none applies himself to such a hobby with more energy and fruitfulness than Laszlo Krausz, a violinist with the Cleveland Orchestra. As that notable ensemble opened its 41st season, on Oct. 9, an exhibition of Mr. Krausz's larger oil paintings was simultaneously launched in the Ohio city. In two previous shows in Cleveland, the violinist has displayed more than 200 other paintings and drawings, many of which were made when the orchestra was on its European tour in the spring of 1957.

As if this weren't enough to occupy his idle hours, Mr. Krausz is conductor of the Akron Symphony, which he has raised to a five-concert-a-year status in his tenure. In Akron he also found time to form a youth orchestra, although he no longer conducts it, and in the summer he returns to Europe to serve as guest conductor for various orchestras. May Mr. Krausz be able to wield bow, brush and baton for many years to come!

## Mating Cry?

Peter Pan, a songbird who lives in a private cage in an office at the American Museum of Natural History in New York, can chirp the introduction to the last movement of Beethoven's Fifth Symphony. The bird is a *Melopsittacus undulatus*, or budgie, which is short for budgerigar, a native to Queensland, Australia.

## Quote of the Year

Oscar Levant (on the Jack Paar Show):

"I recently took an ad—'Open for a limited number of cancellations.'"



Mephisto's Illustrated Guide to Philharmonic Phashions

# Personalities

**Leonard Bernstein** left on Oct. 28 for Paris, where he will conduct both the Lamoureux Orchestra and l'Orchestre National. His schedule also includes appearances with the La Scala Orchestra in Milan and in Parma. The latter concert is in connection with a Toscanini festival being held in Parma from mid-October until January.

**Zino Francescatti** was honored by the Israeli army on Oct. 28 in appreciation for his having remained in Israel during the fighting with Egypt in 1956 to complete his concert schedule. The insignia of a company commander, in gold, was presented to him.

**Gloria Davy** has been chosen by the Lambda Kappa Mu sorority to receive its achievement award for the year 1958.

**Gyorgy Sandor**, following his current American tour, will again perform extensively in Europe, including such countries as Germany, England, France, Luxembourg, Switzerland, Spain, Belgium, and England. He will appear with orchestra at London's Royal Festival Hall and at Paris' Théâtre du Chatelet.

**Pablo Casals** has been awarded an honorary degree of Doctor of Humane Letters by Bard College, New York.

**Zvi Zeitlin** will give over 50 concerts on his present tour of the United States and Canada. The violinist will be soloist in a special concert with the Dallas Symphony, under Paul Kletzki, on Dec. 6 honoring the tenth anniversary of the state of Israel.



A. Kaczowski

**Lilian Kallir** chats with United States Ambassador Jacob Beam (left) and Cultural Attache Frank Lewand following her recital at the Chopin Institute in Warsaw during her recent European tour.

**Lee Hepner**, for the past seven years conductor of the Edmonton (Can.) Symphony, will conduct the symphony orchestra of Hanover on Nov. 25 and the Tonkunstler Orchestra in Vienna on Dec. 10.

**The Norman Farrows** recently became the parents of a son.

**Rudolf Bing** will be cited by the National Association for the Advancement of Colored People for his role in introducing Negro singers at the Metropolitan. The presentation of the citation will be made at the

association's second annual \$100-a-couple Freedom Fund dinner on Nov. 16 at the Hotel Roosevelt in New York City.

**Ralph Kirkpatrick** has just completed an extensive seven-month tour of Europe, including appearances in England, Germany, Switzerland, Vienna, the Berlin Festival, and at the Brussels World's Fair. Currently fulfilling engagements in America, the harpsichordist will return to Europe for concerts in March and



**Jean Madeira** hugs **Pierre Monteux**, who conducted, after she appeared in the title role of "Carmen" at the Vienna State Opera.

April and again in the summer. He has been active making recordings of Bach's music for the Archive series of Deutsche Grammophon.

**Vronsky and Babin** will perform 22 times within 30 days on their current tour of Europe. Fourteen concerts are scheduled as well as eight days of recording sessions. The duopianists return to New York in December to celebrate the joint birthdays of Mr. Babin and F. C. Schang, president of Columbia Artists Management.

**Pierre Fournier**, before returning for his American tour that opens in January, will have given nearly 50 recital and orchestral engagements throughout Europe since his appearance in the Salzburg Festival in August. Among the conductors with whom he was heard this fall are Otto Klemperer, Carl Garaguly, Dean Dixon, and Herbert von Karajan.

**Joseph Szigeti** played the Brahms Violin Concerto on Sept. 23 with the Madrid Symphony at the Seville festival.

**Giuseppe Campora** can be heard as Enzo on the sound track of the filmed version of "La Gioconda".

**Joan Holley** is currently in Europe and has played in such cities as Paris, Copenhagen, Berlin, Vienna, Milan, Barcelona, and Madrid. In Vienna the pianist gave an all-Dohnanyi program and also played over the radio. Included on her itinerary is a tour of the provinces of Spain.

**Doris Okerson** will sing three performances of Ragonda in Rossini's "Count Ory" with the New England Opera Association in Boston during November. The mezzo-soprano was scheduled to appear with the Philadelphia Grand Opera on Nov. 7 in "The Barber of Seville" and will appear with that same organization in "La Traviata" on Nov. 28.

**Marina Svetlova** made her Parisian debut as guest ballerina with the Paris Opéra-Comique on Oct. 17. Prior to her engagement there she appeared as guest artist with Anton Dolin for the Irish Ballet Society, dancing excerpts from "Giselle" and "Les Sylphides" in Dublin, Cork, and Limerick.

**Claudio Arrau** will play all the 32 Beethoven piano sonatas four times in Europe this spring. The cities to hear the cycle are Berlin, Hamburg, Zurich, and Hamburg.

**Franz Allers** has been invited by the Berlin Philharmonic to conduct a series of concerts next season. In the fall of 1959 he will also direct the West German Radio Orchestra in Cologne, the orchestra of Hamburg, the Hilversum Radio Orchestra in The Netherlands, and the Vienna Symphony.

**Eduard van Beinum** has been awarded the Golden Gustav Mahler Medal.

**Saramae Endich**, soprano, will be a soloist with the Boston Symphony, under Charles Munch, in the Bach "St. Matthew" Passion on March 26 and 28. She will also be heard in Bach's "Christmas Oratorio" with the Cincinnati Orchestra on Dec. 12 and 13.

**Charles Rosen** was scheduled to make two appearances on CBC television on Nov. 6. He will play the first movement of the Tchaikovsky G major Piano Concerto with the Montreal Symphony, and later in the evening he will give a recital on the network.

**Jacques Singer**, music director of the Corpus Christi Symphony and of the Filarmónica de Buenos Aires, was presented with a gold medal at a farewell dinner given him by the 105 musicians of the Filarmónica before his return to Corpus Christi.

**Heidi Krall**, who is currently appearing at the Metropolitan, has been engaged for the spring season of the Berlin State Opera. The role of her return there will be Desdemona in "Otello", with Mario Del Monaco in the title part.

**Edward Williams**, young American bass, is currently singing at the State

**Teresa Stratos** (center), with **Walter Susskind**, conductor, and **Irene Jessner**, her teacher, before a performance of "La Bohème" in the Toronto Opera Festival. Miss Stratos sang Mimi.



Opera in Heidelberg, Germany. "Turandot", "The Magic Flute", "Lohengrin", and Orff's "Antigone" are among the operas he will appear in.

**Whittemore and Lowe** have been making 12 guest appearances on the Dave Garroway television show. The duo-pianists will appear with the New York Philharmonic in December in addition to their engagements throughout the country.

**Brian Sullivan** has been engaged by four American opera companies this season—the Lyric of Chicago, the Cosmopolitan of San Francisco, the Festival Opera Company in San Antonio, and the Metropolitan.

**David Lloyd** has been re-engaged to sing with the New York Philharmonic, in performances of Handel's "St. John" Passion. During this season he also appears as soloist with the orchestras of Cincinnati and Minneapolis, among others.

**Mr. and Mrs. Joseph Schwartz** became the parents of a daughter on



Friedman-Abeles

**Theodor Uppman** enjoys a moment of relaxation with his wife, Jean, and their two children, Margot and Michael.

Oct. 20. Mr. Schwartz is the pianist who recently won the Walter F. Naumburg Foundation Award.

**Elaine Weldon**, 19-year-old violinist, has left for an extensive European tour, in which she will appear in Austria, Germany, Italy, Holland, and the Scandinavian countries.

**Herbert Graf**, who has completed staging Handel's "Samson" and Musorgsky's "Boris Godunoff" for Covent Garden in London, will stage Handel's "Hercules" at La Scala on Dec. 29 and Rimsky-Korsakoff's "Ivan the Terrible" in Palermo in April. At the Metropolitan this season, Mr. Graf is staging "The Magic Flute", "Manon Lescaut", "Don Giovanni" and the new "Wozzeck".

**Louis Kaufman** filled his third re-engagement with the Honolulu Symphony on Nov. 9 and 11, playing the Mozart Symphonie Concertante for violin and viola, with Ferenc Molnar as the other soloist. He is also giving a violin and piano recital at the Academy of Arts in Honolulu, assisted by his wife, Annette.



# ORCHESTRAS in New York

## Dello Joio Appears With Little Orchestra Society

Town Hall, Oct. 20.—The second concert of the Little Orchestra Society under Thomas Scherman featured works and the personal participation of Norman Dello Joio, who appeared as piano soloist in his *Ricercari* for Piano and Orchestra, and as conductor and pianist in the first New York performance of a dramatic cantata entitled "The Lamentation of Saul". The *Ricercari*, which had their premiere in 1946 at a concert by the New York Philharmonic, consist of two very energetic corner movements, and a rather apathetic middle sequence. It sometimes seems as though a man is frantically searching for something, retires after a while in exhaustion, only to start the search soon all over again.

What Mr. Dello Joio was looking for, it seemed to me, was a development for the basic chord with which he opened the work—a chord in search of a development. This witness did not feel that this development was actually found, but, as occurs so frequently when one is seeking something, one finds all sorts of interesting things one is actually not looking for. And so the composer showed a nice gift for harmonic nuance, rhythmic versatility, and dexterous piano writing. Especially the last movement, in its swift rhythmic patterns slightly on the jazzy side, revealed spirit, imagination, and musical alertness.

The text for "The Lamentation of Saul" was taken from D. H. Lawrence's play "David" and was composed four years ago on commission of the Elizabeth Sprague Coolidge Foundation. The vocal part was specifically designed for Leonard Warren, and the small chamber orchestra employs flute, oboe, clarinet, viola, cello, and piano, although there is a later version written for full orchestra. The music is most effective in describing Saul's inner torments and despair with delicately shaded harmonic and instrumental combinations. The tonal coloring is largely impressionistic, featuring also elements of Oriental and Hebrew influences. The vocal writing, skillful, expressive, and excellently balanced with the instrumental texture, has power and melodious continuity. Mr. Warren sang the solo part with exceptional sonority and a wide range of dramatic intensity.

The program was completed by Schubert's Symphony No. 3 and Schumann's Overture, Scherzo, and Finale in E major, Op. 52. Mr. Scherman conducted the seldom-heard works with conscientiousness, but rather heavy-handedly. —J. F. S.

## Istomin Is Soloist With Philharmonic

New York Philharmonic, Leonard Bernstein, conductor. Eugene Istomin, pianist. Carnegie Hall, Oct. 25:

"Melpomene" Overture ..... Chadwick  
"A Night Piece" ..... Foote  
Piano Concerto, Op. 54 ..... Schumann  
"Images pour Orchestre" ..... Debussy

With this week's Philharmonic concerts Leonard Bernstein concluded his salute to the "older generations" (the term used in the orchestra's program prospectus) of American composers.

Previously he had offered works by Ives, MacDowell, and Riegger, among others. Now it was the turn of Chadwick and Foote, both of whom were born in Massachusetts and who died there in the 1930s. Of the two com-



Eugene Istomin

positions heard — Chadwick's "Melpomene" Overture and Foote's "A Night Piece"—Foote's seemed by far to be the more imaginative and worthy of a permanent place in the repertoire. His song of the night is extremely poetic and peaceful, filled with lovely writing for the strings and solo flute (on this occasion exquisitely played by John Wummer). The work has the aroma of the exotic, but here the perfume is light rather than heady.

Chadwick pays more homage to Brahms (and perhaps Wagner, for there is a trace of "Tristan und Isolde" in his score) than to Melpomene, the Greek muse of tragedy, in his overture. But though it is hardly original in its form and melodic content, it still deserves to be revived on occasion, particularly when played with such tonal lushness as the Philharmonic offered.

## Casals Returns to New York To Play at United Nations

The renowned Spanish cellist, Pablo Casals, returned to the United States for the first time in 30 years to take part in the United Nations Day concert in the General Assembly chamber of the U.N. on Oct. 24.

Despite his age (81), this remarkable musician displayed the vigor and alertness of a man 20 years younger. With Mieczyslaw Horszowski, he played Bach's Sonata No. 2 in D major for cello and piano, and the complete accuracy of his intonation, the flexibility of his bow-arm, indeed the youthful perfection of his whole technique were marvels to behold. More important than any of these, however, were the wonderful repose, the perfectly shaped phrases, and the deep artistic penetration which reaffirmed his eminence as one of the greatest of living musicians. One could scarcely hope to hear this music played with such a combination of simplicity, warmth and exquisite taste.

The Boston Symphony, which also appeared on the program, remained on the stage to listen to Mr. Casals, and Richard Burgin, the concertmaster, found himself cast unexpectedly in the role of page-turner. When Mr. Casals nodded to him meaningfully the first time, Mr. Burgin looked

Eugene Istomin, one of the most gifted of the younger generation of pianists, had for his assignment the Schumann Piano Concerto. His was an honest and sincere performance, and one admired his respect for the music's intentions. But one suspects he was having an off night, as happens to all musicians, for he has played with more poetry and fire on other occasions. Nor was Mr. Bernstein's support on an inspired level, though in the final movement he considerably livened up the proceedings.

The Debussy "Images" (not played in the traditional order but with "Ibéria" coming at the end and "Gigues" in the middle) were given a highly competent and virtuoso interpretation and showed again how well the orchestra is sounding this season. —F. M., Jr.

## Lee Luvisi Heard With Philharmonic

New York Philharmonic, Leonard Bernstein, conductor. Lee Luvisi, pianist. Carnegie Hall, Oct. 26, 3:00 p. m.:

"Melpomene" Overture ..... Chadwick  
Piano Concerto No. 5 ..... Beethoven  
"Images pour Orchestre" ..... Debussy

Lee Luvisi, who made such an impressive solo debut in Carnegie Hall last season, more than reaffirmed this impression in this, his first appearance with orchestra in New York. There is a wealth of young pianists before the public today, and Mr. Luvisi, who is 20 years of age, is unquestionably among the most gifted. It would be foolish to say that he played the "Emperor" with the experienced hand and style of an artist twice or three times his age, but Mr. Luvisi's interpretation was not an imitation of those masters who have successfully played the work but was filled with many refreshing and in-

dividual ideas of his own. In short, Mr. Luvisi possesses a definite musical personality.

In the concerto he displayed the fine technical equipment at his command, but it was not brilliance or virtuoso display that made his performance noteworthy. It will be hard for this writer to forget the way he treated the opening solo in the second movement. With tones that floated over the orchestra he let the melody sing with a poetic simplicity that was deeply moving. Here was piano playing that one seldom encounters. The other movements were also outstanding. The first, perhaps, could have had more majestic power, but it was a welcome relief to hear it played with such refinement of phrase and nuance. And the last movement was treated as a joyful dance, colored—according to the occasion—either with



Lee Luvisi

silky pianissimos or splashes of fortissimo tones. Mr. Bernstein and the orchestra offered able support, particularly in moments where rhythmic vitality and excitement were required. The remaining portion of the program was repeated from the Saturday night concert. —F. M., Jr.

## Thomas Schippers Leads First Young People's Concert

New York Philharmonic, Thomas Schippers, conductor; Carnegie Hall, Nov. 1.

"Musical Passports" was the motto of the season's first Young People's Concert, and Thomas Schippers who acted as passport official, took his young listeners through various countries, demonstrated by composers like Bizet (to show "how Spanish a Frenchman can be"), Mozart ("a German or Austrian, if you wish"), Salieri, Falla, Tchaikovsky, and Stravinsky. In between, he compared music to a vegetable soup, with the different composers and styles representing the different vegetables. He also explained that anybody who says "I like Bach very much, but I don't like Rimsky-Korsakoff" is silly, and that music is not at all necessarily for sissies. Altogether it was a bit confusing.

In the remainder of the program, Mr. Schippers conducted a "musical biography", depicting a man's life from Brahms's Lullaby to the finale of Rossini's "William Tell" Overture. The latter illustrated the hero's get-away from the battle field.

A certain dryness and lack of spontaneity (Mr. Schippers read from a script) did not prevent my little neighbor from transforming the program into a paper streamer, but he did like

(Continued on page 19)

# Music: Bach Interpreter

## Rosalyn Tureck Gives Town Hall Recital

By HOWARD TAUBMAN

BACH is a universe, and it is a rare interpreter who can seize on his diversity, vision and humanity and spread it before an audience. Rosalyn Tureck is such an artist. In her recital at Town Hall last night she touched only on a small portion of the master's keyboard output and brought to light endless riches of imagination and feeling.

This was the first appearance in this country by this American pianist in more than three years. In midsummer of 1955 she set out for a tour of Europe that was to take five months. She was received with such acclaim as a Bach interpreter, particularly in Britain, that she remained.

She was greeted on her return as a distinguished artist, which was no less than she deserved. There was a large and discriminating audience; it made clear by its applause and cheers that it appreciated her high quality as a musician.

Has her European success changed Miss Tureck's status and guaranteed her acceptance at home among the top echelon of pianists? It would seem that way. But this does not mean that it took Europe to discover her. A check through the files of The New York Times reveals that the reviews she received in the last two decades had been increasing steadily in warmth and admiration. One is certain that she fared as well in other publications.

The truth is that the public has been slow to respond to Americans. Other factors like managerial indifference may be to blame. But the situation seems to be changing. It will be, the American public's loss if it does not throng to hear Miss Tureck.

Her playing has an incandescence that may justly be described as creative in its own right. Her technical mastery needs only to be mentioned. She can do as she pleases, and it is her pleasure to turn Bach into a glowing experience. Purists may complain that the harpsichord is the proper vehicle for this music, but Miss Tureck proves that Bach does not have to be fenced in.

Miss Tureck rejoices in the



Rosalyn Tureck

## The Program

ROSALYN TURECK, pianist. At Town Hall.

All Bach program: Prelude and Fugue in C from Book I of The Well-Tempered Clavier; Capriccio on the Departure of His Beloved Brother; Partita No. 6 in E minor; Aria and Ten Variations in the Italian Style; Toccata, Adagio and Fugue in D.

expressive possibilities the piano places at her disposal for Bach's music. She makes no self-conscious pretense at approximating the harpsichord's sonorities. She uses color with sensitivity. Her grasp of ornamentation, one of the secrets of bringing baroque music to life, is profoundly perceptive. Her sense of rhythm is free and flexible within a framework of firmness. She understands Bach's powers of design and, best of all, reaches into his heart.

One could expatiate endlessly on admirable things in Miss Tureck's performance. The opening C major Prelude, in its refinement and gravity, told one immediately that this was going to be a remarkable recital. The jauntiness of the postillion's aria and the gay glitter of the fugue in the "Capriccio on a Departing Brother," the breadth and profundity of the sarabande in the E minor Partita, the grace and gallantry of the aria and variations "in the Italian style," the stride and sweep of the Toccata, Adagio and Fugue in D—these were stations on a road to Bachian illumination.

It is not often one encounters such authority and such insight. Welcome back, Miss Tureck, and please stay a while.

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# Leos Janacek Honored By Brno Festival Devoted to His Work

By H. H. STUCKENSCHMIDT

Brno, Czechoslovakia.—Zidlochovice, a castle near the Moravian capital, was the scene for a reception given by the Composer's Society, the Moravian Academy of the Arts, and the University of Brno. Sixty-eight musicians, musicologists, and critics from 17 countries came to attend the week-long congress held within the framework of the music and theatre festival in honor of Leos Janacek.

Janacek, the greatest Moravian composer and one of the greatest of our century, was a contemporary of the great politician and humanitarian Thomas Masaryk. Any mention of the creator of the Czechoslovakian republic was carefully avoided, but many a visitor remembered that it was Zidlochovice where the great man spent many of his summers.

## Use of Folk Music

Janacek's art, stemming from Moravian folk music, grew to an independence and greatness never reached by the usual type of national composer.

Brno's opera house, renamed Janacek Theatre, performed the composer's entire dramatic output. Quantitatively this was a task which deserves highest compliment. But, unfortunately the material reserves of the theatre seemed to be limited, for neither the orchestra nor the singers attained a first-rate standard. Nevertheless, there were a few performances with style and niveau. Milos Wasserbauer staged the mosaic-like sequence of the "Totenhaus" with a freedom and courage that made it dramatically the most impressive performance of the festival.

With Karel Capek's "Sache Makropulos", Janacek entered the realm of veristic utopianism. The work, magnificent in the structure and development of the third act, features Schreker-like and Pirandello-like characteristics. Marie Podvalova, a guest from Prague, sang the part of the actress Emilia Marty. Her mature art was far above the general standard of the ensemble.

## "Roman-Anfang"

The opera studio, consisting of young singers, performed "Roman-Anfang", an early work by Janacek. The short, spirited piece is entirely in the style of Dvorak and Smetana, and shows almost no traces of Janacek's originality.

The last evening brought the world premiere of "Osud" ("Fate"). Janacek called the work, which has autobiographical features, a "musikalische Novelle", and its relation to Charpentier's "Louise" and Schreker's "Ferner Klang" was always apparent. In the new version the last act is divided into a prologue and an epilogue, and the second and third acts are reduced to about 20 minutes in duration. This was a crass discrepancy, for the first act was about 50 minutes long.

The music is full of cheerful, lyrical elements alternating with inspirations of great poignancy and deeply stirring emotion. Unfortunately it could not always overcome the absurdities of the book.

The production by Vaclav Veznik was marked by a provincial semi-

Opera productions at the Janacek Festival at Brno: Right: a scene from "Mr. Broucek on the Moon". Below: Zivny and his wife quarrel in Act II of "Osud". Below right: Janacek Theatre



R. Sedlacek



Orbis

modernism, and the main roles were sung by Jaroslav Ulrych and Jindra Pokorna. Frantisek Jilek led a well-rehearsed, but somewhat unbalanced orchestra. The work, which a day later was performed in a German adaptation in Stuttgart, was well if not enthusiastically received.

## "Slavonic Festival Mass"

The grandiose "Slavonic Festival Mass" was excellently conducted by Jaroslav Vogel. He had fine collaborators in the Brno Philharmonic, the Vach Teacher's Choir and Moravian Academy Choir, and a solo quintet with the trumpet-like tenor Imrich Jakubek. Especially impressive were the renditions of the "Pater Noster" for tenor, choir, harp, and organ, and the agitated "Maria Magdalena".

As symphonist, Janacek was represented by the four-movement work, "Danube", which was completed by his pupil Oswald Chlubna. Although it shows typical characteristics of Janacek's style, the work is still strongly influenced by Smetana and Dvorak.

This was the first time in history that an international congress was devoted to a master of contemporary music. Representatives of numerous nations and stylistic directions, met in ten long sessions to discuss and examine Janacek's personality and work. The wealth of ideas and thoughts expressed at these sessions is impossible to survey at this point, and final evaluation will only be possible after the issuance of the printed congress report. Problems of

translation and terminology could not always be solved satisfactorily; terms like "formalism" and "critical realism" have a different meaning for a Russian or a German.

Discussion of Janacek as assimilator of various influences aroused great controversy. Some regard him as the antipode of all "constructivistic

music, others as a "confirmer of Western modernism". But in spite of all political accents and differences the tone of the discussion remained friendly and to the point and the organization of the congress was exemplary in the hospitality and human warmth of all those who were responsible for it.

# Donaueschingen Concerts Stress Contemporary Music

By EVERETT HELM

Donaueschingen, Germany. — The two-day modern music marathon that takes place each October in the pleasant Black Forest town of Donaueschingen continues to attract visitors from all parts of Europe. This remarkable festival has a good many attributes of a Paris fashion show; it is a recognized *salon* for displaying the newest fashions in musical composition. And the fashions change with remarkable rapidity these days. This year's showing indicates that skirts will be stereophonic, electronic, and much wider.

The *pièce de résistance* of this year's festival was the French composer Pierre Boulez's "Poésie pour Pouvoir", calling for three orchestras (with two conductors) and 84 loudspeakers operated from a control desk. This work, based on a text by Henri Michaux, represents the most prodigious effort to date to combine

"real" and "preserved" music — preserved, that is, on tape. It begins with electronic rumblings, emanating from the various loudspeakers that are mounted on all four sides of the concert hall. Then words, hardly intelligible, are heard from the revolving speaker suspended from the roof in the center of the auditorium. One orchestra, conducted by Boulez, enters. Boulez throws a cue to Hans Rosbaud; the second orchestra takes over, and then the third. From now on they play alternately or together, or rest while the loudspeakers carry on, projecting their eerie sounds now from one side of the hall, now from the other.

To describe in words the sounds produced is a sheer impossibility. We can only say that the orchestral music is extremely dissonant and strident and that the electronic sounds resemble somewhat the raging of strong winds. The big question is

(Continued on page 30)



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## OPERA at the Metropolitan

(Continued from page 3)

prano; Madelaine Chambers, as Countess Ceprano; and Louis Sgarro, as the Chief Guard.

Fausto Cleva began the evening with a promisingly forceful prelude but soon bogged down into precise, but uninspired, routine. —R. S.



Sedge Le Blanc

Leonard Warren as Rigoletto

### The Tales of Hoffmann

Oct. 31.—Offenbach's only serious venture in the lyric theatre made its re-entry into the Metropolitan repertoire after only a season's absence. Although there were newcomers to the cast as far as the company was concerned, the production followed the staging set by Cyril Ritchard originally, and again boasted the elaborate, sometimes glamorous sets and costumes designed by Rolf Gerard. The enormous cast was attractive, even brilliant in some instances; the performance was thoroughly honorable and engaging. The fact that it failed to excite the listener could be attributed in large measure to the work itself, which remains episodic, even haphazard in construction, tantalizingly uneven in musical inspiration for all its many superb moments. The work requires singers of the caliber the Metropolitan has to offer, but it also loses much of its vitality in the vast reaches of the house on 39th Street.

New to the production were Nicolai Gedda, as Hoffmann; Mattiwilda Dobbs, as Olympia; Mignon Dunn, as the Mother's Voice; and Robert Nagy, as Nathaniel. With several seasons at the Paris Opera to his credit, Mr. Gedda sang most stylishly as the poet, elegant in phrase and diction, never straining vocally. He chose to emphasize the fatuousness of Hoffmann in a clearly sustained characterization.

Miss Dobbs brought to Olympia's big aria a pretty tone and brightly agile coloratura technique. She conveyed the doll's empty-headedness but not its mechanical artificiality. The handsome voices of Miss Dunn and Mr. Nagy were effectively used in their brief appearances.

George London repeated his sharply delineated characterizations of Lindorf, Coppélius, Dappertutto, and Dr. Miracle, and sang most suavely with a voice that grew warmer as the evening wore on. Mildred Miller's Nicklausse was constantly attentive to Hoffmann in a highly intelligent, credible on portrayal. Rosalind Elias' Giulietta might well be the best of the many that have been seen at the Metropolitan — rich-voiced and sensuous. Lucine Amara, with a virtual monopoly on the role of Antonia, sang with her customarily beautiful tone and with more delicacy than

usual. Paul Franke's Spalanzani, Clifford Harvuot's Schlemil, Norman Scott's Crespel, Lawrence Davidson's Luther, Calvin Marsh's Hermann, and Nancy King's La Stella were satisfactory elements of the performance. Much more than that were Alessio De Paolis' fascinating and sharply contrasted accounts of the four roles of André, Cochenille, Pitichinaccio, and Frantz.

Jean Morel, conducting "Hoffmann" for the first time at the Metropolitan, won a shining clarity of texture from the orchestra but failed to extract the full measure of verve, ebullience and sentiment that can be found in the score. —R. A. E.

### Madama Butterfly

Nov. 1.—At the season's first performance of "Madama Butterfly", Barry Morell made his debut with the Metropolitan Opera Company in the role of Pinkerton, and Erich Leinsdorf conducted the work for the first time there.

Mr. Morell made an excellent impression. He sang well, acted well, and revealed both good taste and good judgment in the manner in which he used his resources. His voice was of modest dimensions and its range of color was not wide, but there was no trace of insecurity. The essential emotional drive of each scene was clearly conveyed and he worked expertly with his fellow artists. Moreover, this was a Pinkerton that did not make one blush for the American navy.

As to Mr. Leinsdorf, his conduct-

ing was a delight from first note to last. Debussy once told Maggie Teyte: "Sing my music as you sing Mozart." And Puccini might well have given conductors and singers similar advice. For his scoring is full of delicate touches, subtle hues, harmonies, shapes that are irrevocably lost in coarse, slapdash performances. The passion, the overwhelming climaxes, the incandescent melodies—these will make themselves felt in any case—but the finer Puccini can easily get lost in the hubbub.

Mr. Leinsdorf's sensitivity was especially gratifying because the Cio-Cio-San was one of the Metropolitan's most exquisite and discerning singers, Victoria de los Angeles. Other Butterflies have rung out the top tones with more ease and splendor, have performed the role with a more Italianate theatrical impact, but none, in my experience, has found so much sheer beauty, so much pure music in the role. Each phrase, as Miss de los Angeles sings it, is a jewel. She can make one word—as in the "Dolore" and "Gioia" of Cio-Cio-San's touching farewell to Sharpless in Act II—express whole years of anguish and faith.

The usually restless Saturday matinee audience frequently held its breath to savor to the full the loveliness of her singing. And with Yoshio Aoyama's stage direction her acting has gained in finish and oriental coloring. The tragically young and trusting girl of Puccini's imagination was captured for us with miraculous freshness and warmth.

Once again, Mario Zanasi showed how much can be made of the figure of Sharpless by a skillful singer and actor. As Suzuki, Mildred Miller sang with the refinement one expects from her, but her voice did not have

as much volume and suppleness as it might have. If the Prayer at the beginning of Act II was pale, the Flower Duet with Cio-Cio-San was ravishingly tinted and phrased. And dramatically, Miss Miller was always vivid and alive.

The rest of the cast, also in best form, consisted of Madelaine Chambers, as Kate; Paul Franke, as Goro; George Cehanovsky, as Yamadori; Osie Hawkins, as the Bonze; and Calvin Marsh, as the Imperial Commissioner. A final word of praise should go to the chorus for its notably transparent and expressive offstage singing. —R. S.

### Other performances

The first week at the Metropolitan ended with performances of "Tosca" on the night of Oct. 31 and "La Traviata" on the night of Nov. 2. Renata Tebaldi, Giuseppe Campora, and Cesare Bardelli sang the three leading roles in the repetition of "Tosca".

In "La Traviata", presented as a benefit for the Yeshiva University Women's Organization, Licia Albanese sang the title role; Cesare Valtelli was the Alfredo, and Mario Sereni was the elder Germont. Others in the cast were Helen Vanni, Gabor Carelli, Calvin Marsh, George Cehanovsky, Louis Sgarro, Mildred Allen, Lou Marcella, and John Trehy. Fausto Cleva conducted.

### New Tristan for 1959-60

Otto Klemperer has been engaged to conduct a new production of Wagner's "Tristan und Isolde" at the Metropolitan Opera during the 1959-60 season. Herbert Graf will be the stage director.

## Menotti's Latest Opera Brought to Broadway

By RONALD EYER

Someday again Gian-Carlo Menotti is going to let go with a long, sustained melodic line, perhaps an *aria da capo*, and we at last are going to have the full measure of the man as an opera composer.

I thought several times that it was going to happen in "Maria Golovin" which had its American premiere at the Martin Beck Theatre on Nov. 5 (no music critics were admitted the first night, so I went the second). But just as the orchestra was preparing the groundwork for a soaring flight into song, the composer either shied away or cut it off in mid-air.

Menotti no doubt can write a lyrical line of more than eight measures which is at once visceral and enchanting if he chooses to do so. His Puccinian instincts are constantly churning about in the orchestra, eager to get on with it. But a peculiar reticence seems to bind him and, like Benjamin Britten and certain other contemporary composers, he tends to confine his moments of pure melodic invention to his ensemble numbers. In "Maria Golovin", these transporting moments take the form of a trio for female voices in the second act, worthy in concept of Richard Strauss, and two or three very brief duets.

One must take into account, however, that Menotti has been careful to dub this a "musical drama"—the word, opera, appears nowhere in connection with it—so one is forced to go to the mat with him disarmed by a nicety of semantics. When is a musical drama not an opera, and vice versa? I go along with the idea that a drama which is sung is an opera,

call it what you will, and I shall proceed with my report on that premise.

"Maria Golovin" had its first performance at the Brussels World's Fair last summer, and the Brussels production has been brought intact to Broadway. The action takes place in a European country "a few years after a recent war", and concerns a young man blinded in the war. He falls in love with a married woman who has taken an apartment in the villa owned by himself and his mother and whose husband has long been held in a prisoner-of-war camp. The young man's love becomes an obsession, and, when the woman's husband is released from prison and returns to her, the young man attempts to shoot her. Taking advantage of his blindness, the woman and the mother permit him to think that his aim found its mark, and the mother leads him away, presumably to build his life anew.

### Psychological Libretto

This is highly psychological and therefore rather thin stuff for an opera libretto. Obviously it required such padding as the presence of the woman's small son who may or may not have discovered his mother's infidelity, the irrelevant appearance of an escaped prisoner of war whom one supposed might be the woman's husband but wasn't, a children's masquerade party offstage with fireworks, a tinny jazz band heard from upstairs as the young man is tearing himself to shreds emotionally downstairs, and other assorted theatrical gimmicks. Menotti is prone to use when he needs dramatic contrast and action.

But these gratuities give a melodramatic and disheveled quality to an idea that is basically a sober, clinical study in psychopathology.

The composer, who also acted as stage director, was fortunate in his choice of cast. Without exception, the principals realized their roles with naturalness and conviction of a stripe that is rare at any time in the operatic realm. They also subjugated completely their individual vocal styles and techniques to the demands of his music and at the same time managed to make themselves almost 100 per cent intelligible.

Richard Cross, as the blind man, Donato, was sympathetic in a frequently none-too-sympathetic role, although he acted at times as though he were halt as well as blind. Franca Duval, as Maria, displayed a brilliant acting talent and a vocal dexterity encompassing a wide variety of moods and emotions. Patricia Neway, as the Mother, demonstrated once more her versatility and complete dependability in character parts. Norman Kelley, entering, for him, a new sphere of characterization, was splendid as the fussy, bumbling tutor, Dr. Zuckertanz. Ruth Kobart added to her dramatic stature notably with her portrayal of the jealous but loyal house-keeper, Agata. And William Chapman, looking for all the world like Yul Brynner, made momentarily plausible the appearance of the escaped Prisoner.

Herbert Grossman conducted with what seemed to be a firm grasp of the composer's intentions, and the two sets by Rouben Ter-Arutunian projected the psychological, as well as the physical, terrain of the work with ingenious pertinence and originality.



## ORCHESTRAS in New York

(Continued from page 13)

the piccolo solo in the "Stars and Stripes Forever", and was also curious when "the other guy, what's his name?"—"Leonard Bernstein, darling"—would be back. —J. F. S.

### Cziffra Makes New York Debut

New York Philharmonic, Thomas Schippers conducting. Gyorgy Cziffra, pianist. Carnegie Hall, Nov. 1:

Overture to "The Siege of Corinth" ..... Rossini  
Symphony No. 4 ("In Honor of Resistance") ..... Mario Zafred (First United States performance, Oct 30)  
Piano Concerto No. 1;  
Hungarian Fantasy ..... Liszt  
Suite from "The Firebird" ..... Stravinsky

Gyorgy Cziffra made his New York debut with the Philharmonic at the "preview" on Oct. 30, but he was



Gyorgy Cziffra

already known to many local music-lovers through his recordings. He had played at Ravinia in Chicago and at the Hollywood Bowl in the summer of 1957, but illness compelled him to cancel the tour of the United States he had planned for last season.

As soon as Mr. Cziffra launched into the Liszt E flat Concerto one could see why he won the Liszt Prize from the Hungarian government in 1955. For he has in abundance the sort of technique that this music requires and also a temperamental affinity for it. Truth to tell, he did not find as much lyric beauty and romantic charm in the work as some others have, but he played with captivating bravura and a wide range of color and dynamics. Mr. Cziffra is no mere thunderer; some of his most magical playing was in those shimmering passages in the upper range which are one of Liszt's most original contributions to the literature.

If the Hungarian Fantasy is vulgar

### Thomas Schippers

Sedge Le Blang



and superficial as music, no one can deny that it is a shrewdly contrived vehicle. Mr. Cziffra did everything that could be done to make it sound genuinely exciting. One looks forward to hearing him in other and better music. The orchestra and Mr. Schippers provided stable and vigorous accompaniments.

Mario Zafred was 17 at the outbreak of World War II, and the subtitle of his Symphony No. 4, "In Honor of the Resistance", bears witness to the fact that he remembers vividly the struggles of the Italian underground movement. The work was completed in July 1950 and was first performed at the Venice International Festival. It is in no sense a piece of musical propaganda or of literal program music. On the contrary one can see the composer striving for objectivity and organic development in it. The idiom is post-romantic and not overly dissonant, for Zafred is obviously not afraid to write a consonance for fear of being called old-fashioned. Turgid, repetitious this score is, but it has the ring of sincerity and many passages of fascinating harmonic and instrumental color. —R. S.

### Gould Soloist in New York

Little Orchestra Society, Thomas Scherman, conductor. Morton Gould, guest composer and pianist. Julius Schulman, violinist. Town Hall Nov. 3:

Suite No. 1 ..... J. S. Bach  
"Hungarian" Concerto for Violin and Orchestra ..... Joseph Joachim  
"Dialogues" for Piano and String Orchestra ..... Morton Gould (First performance)  
"Interplay" for Piano and Orchestra ..... Morton Gould

On paper, this looked like an exciting evening, but in fact it proved extremely dreary until the last number, when things picked up notably, thanks to Morton Gould's delightful "Interplay" and his lively performance in it.

The "Dialogues" were composed last summer and they embody an interesting, if not very successful, attempt to build an organic work in four movements from the same germinal material, using various sorts of rhythmic, harmonic, and melodic variation to achieve contrast. The pallor of the original material and the lack of resource in working out the ideas made the work sound thin and labored at first hearing. But Mr. Gould deserves credit for trying something adventurous and not falling back on sure-fire formulas in this new piece.

"Interplay" is perhaps his best work. Composed as a Little Concerto in 1943 for Jose Iturbi, it was soon seized upon by Jerome Robbins for a ballet, first performed in 1945 and still extremely popular. The music is equally effective in the theatre and in the concert hall.

Joachim's "Hungarian" Concerto is the epitome of 19th-century pretentiousness and romantic posturing. With Erica Morini as soloist and Fritz Reiner or George Szell conducting, it might come alive, but it was as dead as mutton on this occasion. Mr. Schulman plodded through the solo part, pounding out the rhythm with his foot much of the time; and Mr. Scherman and the orchestra lagged along in dispiriting fashion. —R. S.



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# OPERA at the City Center

## La Cenerentola

Oct. 19.—In a time when the musical world in America as well as in Europe speaks much more about announcements of operatic exhumations than successful opera births, it was only apt and fair that our venture-some New York City Opera should try to resurrect Rossini's ashgirl from the ashes of undeserved neglect. Although this had originally been done in 1953, circumstances—whatever they may have been—prevented "Cenerentola" from meeting more of our opera lovers after 1955. This was very unfortunate indeed, for in the skimpy array of our buffo operas (even if we start with "La Serva Padrona" and end with "Amelia Goes to the Ball" it is skimpy) "Cenerentola" occupies more than a subversive niche by the kitchen fire place.

Musically it is a gem of imagination, taste, and tenderness; that it lacks dramatically the humorous bite of other buffas lies in the nature of the fact that we find a shrewd barber or a silly Italian aristocrat much more entertaining than a sweet girl waiting for a prince. Which, on the other hand, is quite understandable. This, however, should not mean that in this work Rossini's humor is caught napping, for there is plenty of drolery and wit in score and plot.

Julius Rudel, director of the New York City Opera and one of the most agile initiators of operatic coming-out parties today, arranged for a splendid reintroduction of the unheeded maiden. The frame for the affair remained the same: the delightful scenery and costumes were taken from the production five years ago, and Michael Pollock restaged the whole thing with a great sense for precision, timing, and detail. That he added a few cabaret touches here and there was perfectly legitimate since they stayed always within the limits of good taste and the spontaneity of good buffa style. Arturo Basile, the resourceful music master of Italian opera ceremony, was called upon to make musical ends meet, and they met. That they, however, did not quite meet as perfectly as Signor Basile would have wished for was probably due to first-night nervousness on everybody's part.

Frances Bible in the title role, affectionately called Angelina by Rossini, was aurally and visually immensely pleasing. Her velvety, pliable voice mastered the difficult mezzo coloratura part with aplomb, and her stage deportment was natural and lovable.

Giuseppe Baratti, who made his local debut as Prince Ramiro, was an adequate *uomo serio*. While his tenor is not the most luxurious one in texture and volume, it has a pleasant roundness and is skillfully focused. Being an Italian, his occasional faulty phrasing was doubly disappointing, and he sometimes looked better when he stood still than when he moved.

Jacquelynn Moody as the bad sister Clorinda acted better than she sang; and Regina Sarfaty as the bad sister Tisbe sang better than she acted. But together they made as contemptible a pair as the roles ask for. John Reardon was vocally and dramatically excellent as the swift servant Dandini, and Ralph Herbert as Don Magnifico gave a performance

*sans peur et sans reproche*. Here was a *buffo caricato* in the finest tradition. Arthur Newman as the philosopher Alidoro completed the cast with competence. —J. F. S.

## Madama Butterfly

Oct. 24.—Three members of the cast at this performance of "Madama Butterfly" made their first appearances in their roles with the New York City Opera: Regina Sarfaty, as Suzuki; Richard Cassilly, as Pinkerton; and Grant Williams (substituting for Keith Kaldenberg), as Goro.

Miss Sarfaty has a rich voice of the dark timbre suited to the role of Suzuki, and she sang with poignance as well as tonal luster. At his best, Mr. Cassilly was robust and ringing, but much of the time his voice sounded thin, nasal, and unsupported. His vocal technique is far from satisfactory, and this talented young tenor should improve it while there is time. In placement, support, resonance, and tone coloration there is much room for betterment. Mr. Williams was singing his first Goro anywhere, and he did it very creditably.

Dolores Mari was again a highly engaging, if not very poetic or child-like, Cio-Cio-San; and Philip Maero was a sympathetic Sharpless, albeit

## Britten's The Rape of Lucretia Added to Repertoire

Oct. 23.—The main occupational hazard of the highly intellectual composer is that his very intellectualism sometimes can get in his way. It could and did with Benjamin Britten in His "The Rape of Lucretia" at which the New York City Opera tried its hand for the first time. Not even the sincerest devotion, such as Julius Rudel, his singers and his craftsmen lavished upon it, will ever make a viable theatre-piece of this stillborn work.

Paradoxically, "The Rape of Lucretia" contains a good deal of interest to analysts, composers and other such connoisseurs. They can nudge each other with delight or contempt (depending upon their persuasion) at his fastidious, insistent, almost four-square sense of form, the subtle, ironic uses to which he puts such conventionalities as coloratura and polyphonic writing for voices, the intricacies of the orchestral score with its ingenuous descriptive passages and startlingly remote instrumental relationships, and so on.

But little of this sort of thing titillates the average operagoer. Except for an occasional melody for the Female Chorus and the Male Chorus (both single individuals who are virtually the vocal principals of the opera) the music has a curious way of turning in upon itself, of perversely denying itself fruition, and there are few moments of full-throated song.

Largely responsible for this, no doubt, is the libretto by Ronald Duncan, based upon the French play, "Le Viol de Lucrece", by Andre Obey, which is a very literary, a very talky, and, in sum, a very unmusical affair. The composer is at such pains to make clear the wit, the philosophy, and the poetic niceties of his collaborator that he can barely get in a semiquaver for himself. To make matters worse, the librettist gabs on at such a rate that there is virtually

a bit pale, vocally. The others were Helen Baisley, as Kate; Arthur Newman, as Yamadori; Arnold Voketaitis, as the Bonze; and George Del Monte, as the Imperial Commissioner.

Best of all was Arturo Basile's sensitive and searching conducting. Dimitri Mitropoulos might well tear a leaf out of Mr. Basile's book, for down at the Metropolitan, he turns Puccini's tender butterfly into a screaming eagle. —R. S.

## Abduction from the Seraglio

Oct. 25, 2:30.—At this delightful performance of Mozart's immortal Singspiel, George Maran was heard for the first time with the company as Belmonte. He had begun the role at an earlier performance, but had been forced by an attack of laryngitis to give way to a substitute after one aria and one duet. I am sorry to report that Mr. Maran is no Belmonte, at least at this stage of his career. His tones were spread and sometimes flat in pitch; his articulation was fuzzy; and he seemed unable to sing softly and clearly, booming out in the ensembles in disquieting fashion. Of refinement and delicacy there was not a trace.

But the rest of the cast was excellent. Phyllis Curtin is a Mozartean

to the manner born; Leon Lishner both acts and sings the role of Osmin with real buffo spirit and agility; and Jacquelynn Moody, as Blonda, David Lloyd, as Pedrillo, and Carlton Gauld, as Pasha Selim, contributed to the finish of the performance.

Peter Herman Adler is always at his best in this score and it was a pleasure to see the enthusiastic audience response to his distinguished artistry. —R. S.

## Carmen

Oct. 25. — The season's second "Carmen" featured the debut of Florence Packard as Micaela and Jean Sanders in the title part. Last season, Miss Sanders was singing Mercedes. It is more than a flip of the cards to move up to the title role, but Miss Sanders was altogether up to its demands. She has a rich, dark voice, and she is an actress. Her final scene with Don Jose outside the bull ring was electric with tension.

Miss Packard is very pretty, and almost too well groomed to look comfortable in the smugglers' cave. Her voice is quite light, but of good quality, and she made her Third Act aria one of the evening's highlights.

Richard Cassilly continues to be impressive as Don José. William Chapman's Escamillo is visually handsome and vocally first-rate. Others in the good cast were Roy Lazarus as Zuniga, Mary Lesawyer, Frasquita; Helen Baisley, Mercedes; Grant Williams, Remendado; Arthur Newman, Dancairo, and Chester Ludgin, Morales. Conducting was Emerson Buckley. —W. L.

## The Silent Woman

Oct. 26.—At this performance of Richard Strauss's masterly comedy Leon Lishner sang the role of Sir Morosus for the first time. Mr. Lishner is one of the ablest artists in the New York City Opera Company both in versatility of style and dramatic range, and his performance was admirable. It is a tremendously taxing part and he was naturally somewhat tense at this first essay, but the points, the light and shade, the musical shape were all there. Let us hope that he will have the opportunity to sing it many times.

The whole cast is now far more at ease than it was at the first performances, and Peter Herman Adler was able to emphasize the playfulness of the score more freely. Except for Mr. Lishner, the cast was familiar: Ruth Kobart, Paul Ukena, John Alexander, Arnold Voketaitis, Arthur Newman, Joshua Hecht, Jacquelynn Moody, Regina Sarfaty, Joan Carroll, and others.

"The Silent Woman" is one of the brightest feathers in the cap of the New York City Opera and no one should miss it. —R. S.

## The Merry Widow

Oct. 31.—"The Merry Widow" had a charming performance. Beverly Sills, as Sonia, contributed in very large measure to the pleasures of the evening. Her singing had extraordinary musicality and sensitivity; she never forced a tone, yet her voice always carried well.

Helena Scott, making her debut as



Natalie, offered a characterization in good style. She was attractive visually and generally sang well, though there were vocal inaccuracies in the first act. As she gains more experience, she will inject more color and project herself more forcibly into the role. John Reardon, the Danilo, used his voice very skillfully. He sang with increased expressivity in the final scenes, and was always handsome in appearance.

Jack Harrold, as Baron Popoff, sang capably and acted well, though his antics, and those of Coley Worth, as Nish, went too far, at times. As Jolidon, John Alexander's brilliant tenor carried varied emotional nuances.

The orchestra sounded well in a well-paced performance conducted by Julius Rudel. Others in the cast were Arnold Voketaitis, as Cascada; Chester Ludgin, as St. Brionche; and Arthur Newman, Helen Baisley, Keith Kaldenberg and Barbara Lockard.

—D. B.

### La Bohème

Nov. 2.—Even if Aristotle's statement that personal beauty is a greater recommendation than any letter of introduction does not always hold true in our day, it certainly figured in the case of Gianna Galli, a young Italian soprano who made her American debut in the role of Mimì. Standing every comparison with the famed Italian motion-picture queens, she was a real treat for the sore eyes of the faithful operagoer, and as far as this reviewer is concerned, Rodolfo never had a lovelier companion. Her stage deportment was unaffected and modest, and she portrayed the role with all the gentleness and helplessness which Puccini saw in his beloved heroine.

Vocally, Miss Galli's debut was quite promising, too. Her voice is ample in size, well focused, and carried with remarkable ease throughout the registers; if it did not exhibit a great range of color and nuance, occasionally tending to a slight thinness in the upper passages, it was nevertheless handled with intelligence and musicality.

Helena Scott, who appeared for the first time as Musetta, made an equally satisfying impression. Her histrionic realization was, thank heavens, less petulant than we are accustomed to these days, and while she was appropriately flirtatious, without getting hysterical, in the second act, she emphasized sensitive moderation and restraint in the last act. Vocally, she was in fine form and her famous waltz featured pure, silvery tones, and elegant phrasing.

The rest of the cast, with Giuseppe Gismondo, John Reardon, Arthur Newman, Joshua Hecht, Emile Renan, and Grant Williams, was familiar.

Arturo Basile, the conductor, deserves praise for a generally smooth and stimulating performance. —J.F.S.

### Susannah

Nov. 2.—The season's first "Susannah" at the City Center was presented with the same cast and staging as those for the Brussels World's Fair production. The dark tale of religious mania and bigotry in a small Tennessee community was given a performance of considerable intensity, with Phyllis Curtin (Susannah), Norman Treigle (Blitch), and Richard Cassilly (Sam) in the leading roles.

The principals sang and acted vividly. Miss Curtin's finest achievement lay perhaps in her singing, notable for gracefulness and clarity, of the

lyric arias. Mr. Cassilly was an expressive performer, but still had some moments of stiff acting. Mr. Treigle's dynamic exhortations at the pulpit, heard over the voices of the psalm-singing congregation, contributed to the most exciting scene of the work. Keith Kaldenberg, as Little Bat McLean, was vivid histrionically, at times too much so.

The dramatic intensity of the performance was memorable, but one problem of staging has yet to be solved. The changes in scenes are often "dead" spots. The richly scored music was well conveyed by the orchestra under Julius Rudel. The two foursomes of the Elders and their wives were well-knit and each group actively helped to heighten the dramatic tension of the tale. The Elders McLean, Gleaton, Hays and Ott were sung respectively by Chester Ludgin, Grant Williams, Loren Driscoll and Arnold Voketaitis; their wives, respectively, were Ruth Kobart, Mary Lesawyer, Jacquelynne Moody and Barbara Lockard.

—D. B.

### Other performances

A matinee performance of "The Ballad of Baby Doe" on Oct. 26 brought the first appearance of Roy Lazarus as William Jennings Bryan. Jacquelynne Moody sang the part of Baby Doe for the first time this season. A performance of "The Abduction from the Seraglio" on Oct. 30 had Joan Carroll as Blonda and Keith Kaldenberg as Pedrillo, both for the first time with the company.

### Amato Opera Projects At Town Hall

The Town Hall's annual "Opera-in-Brief" programs, which started Oct. 14, schedule eight operas. Each presentation offers an hour-and-a-half performance, featuring singers of the Amato Opera Theatre with narration by Anthony Amato. The series consists of "The Barber of Seville", "Tosca", "Rigoletto", "La Bohème", "Aida", "Faust", "A Masked Ball", and "Il Trovatore".

A new course, "All About Opera", comprises study of the acting, staging, history, and technique of 13 operas, including attendance of two complete dress rehearsals and four "Operas-in-Brief".

### Community Opera Opens with Manon

Community Opera, Inc., of New York, opened its season on Nov. 2 with a performance of Massenet's "Manon" at the Brooklyn Museum. It is repeating the opera on Nov. 18 and 19 at the Master Institute of United Arts. In various auditoriums in New York the company will also present this season Rossini's "William Tell", Humperdinck's "Hansel and Gretel", Alberto Bimboni's "In Praise of Culture", Flotow's "Martha", John Duke's "The Sire de Maletroit", Donizetti's "Don Pasquale", Johann Strauss's "The Gypsy Baron", and operatic concerts.

### Wheelwright To Lead Seventh Music Tour

D. Sterling Wheelwright, of San Francisco, will lead the seventh annual Music and Art Tour, leaving New York on July 1. The tour will cover major festivals in eight countries. Concert previews and meetings with artists abroad will be offered. Tour extensions to Russia, Scandinavia and Edinburgh will be available.

After an absence of several years, during which time he was fully occupied in the United States with the Festival Quartet, the Aspen Festival and the Juilliard School, as well as extensive tours in Europe,

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## DANCE in New York

### Beryozka Dance Company Brought from Moscow

By ROBERT SABIN

"Sweetness and light" might well be the motto of the Beryozka Russian Dance Company from Moscow, which opened a five-week season at the Broadway Theatre on Nov. 4. For the 40-odd young women who make up this company are as pretty and charming as they are expertly trained. The dances which they perform are uniformly colorful, cheerful, and easy to watch. Some of us may prefer dancing which goes deeper and says more, but instead of scolding the Beryozka Company for what it is not, I think it will be juster to concentrate on what it is.

In 1948 a group of collective farmers came from the Kalinin Region to Moscow to take part in a festival of amateur artists from the entire Soviet Union. This group was headed by Nadezhda Nadezhkina, a former member of the Bolshoi Theatre Ballet. She had arranged a suite of Russian dances for a picked group of folk dancers, and her round for women dancers called "Beryozka" ("The Birch Tree") won a place on the final program in the Bolshoi Theatre. So great was its popularity that a new professional company was organized with Mme. Nadezhkina as artistic director and choreographer.

#### Graduates of Bolshoi School

In the ten years of its existence it has not only established itself in Russia but toured in 20 countries. Today, most of its members are graduates of the Bolshoi Ballet School, but the folk spirit still underlies and permeates both Mme. Nadezhkina's choreography and the dancing of the company. The musical accompaniment is provided by five skilled male accordionists, two of whom participate in the dances. The stunning costumes have been designed by Lyubov Silich, and the musical director is A. P. Komosov.

In the "Beryozka" which opened the program we saw that famous gliding step which is one of the company's principal stocks in trade. The dancers seem to be standing still on a moving

stage or to glide as upon ice-skates. This is indeed a beautiful and striking movement, but Mme. Nadezhkina uses it mechanically, whereas Igor Moiseyev uses it only when it is a functional part of a choreographic plan. There were also intricate windings and interwindings of the figures, executed with fabulous precision. But these too, were essentially routines, such as our Rockettes perform with comparable faultless discipline.

In such dances as "The Girl Friends" and "At the Well", the performers captured a hoydenish charm that was quite spontaneous. But this, too, was repeated too often in monotonous sequence. The singing in English was delightful (and very clear) but the little cries and cooings of the dancers became cloying, after a while.

Some of the costume devices were highly ingenious, as in the "Lebedushka", ("Little Swan") number, in which the sleeves of the girl's dresses were so designed that they could be suddenly made to look like swans, with the hands and arms as heads and necks. In another dance the performers folded shawls to reveal a new color in each section. The "Beryozka Waltz" began with a ravishing stage picture of girls in foamy white, but soon turned into trick groupings and veil-wavings.

High spirited, skillful, light-hearted, extremely pretty this program was—but the Russian people have a much deeper and more expressive folk art than Mme. Nadezhkina chose to reveal to us. Let us have some of the suffering and tears, too. We can stand it!

#### Ceylon National Dancers

Hunter College Playhouse, Oct. 29. —Fire-eating and stunning virtuosity were among the many surprises and delights offered by the Ceylon National Dancers, who gave this concert in New York as the climax of a tour of the United States and Canada. They appeared under the auspices of the Asia Society.

The company was assembled in 1947, as part of a general renaissance of Singhalese culture. After the kingdoms of Ceylon had collapsed, the

traditional dance of Ceylon, deprived of their patronage, was in peril. But a descendant of one of the families of traditional dancers, Nittawala Mulyakdessalage Guneya established a school and kept its techniques and traditions alive. Today he heads this company and his son and daughter (both admirable artists) are also members of it.

The program was divided between two types of dance, both of which have come down from pre-Buddhist times, over 2,500 years ago. The Kandyan dances, still to be found in the mountain villages and jungles surrounding the sacred city of Kandy, reflect the elegance of the royal court and the magnificent religious rituals which culminate in the annual procession with the tooth of Buddha, although they are rooted in ancient folk traditions.

The Mask and Fire dances originated in the southern and southwestern regions of the island and are the most vivid and unchanged relics of pre-Buddhist Ceylon. They include humorous legends, danced with masks, fascinating primitive rituals, and fire dances, with torches soaked in coconut oil, to exorcise evil spirits. Witch doctors are still active in some of these remote regions.

The vigor, the technical bravura, and the insistent rhythms of Ceylonese dance make it especially accessible to Western audiences. Mr. Guneya is a superb artist and every member of the company has obviously been carefully chosen. Until recently, women took no part in these dances, but Mr. Guneya's daughter, the sole woman in the company, was one of its ablest dancers, and it was interesting to observe that her movement had an earthy, masculine vigor and style, as one would expect from a masculine tradition.

The drummers provided the stirring and fascinatingly complex rhythmic backgrounds for the dances and the piping and singing were also curiously exciting. Nor should the gorgeous costumes and masks (some of them hilariously amusing) go without praise. Once again, we owe an unforgettable experience in the theatre to our Eastern visitors. — R. S.

### Felter Symphony Heard in Duluth

Duluth, Minn.—The Duluth Symphony, under the direction of Hermann Herz, opened its 26th season to a capacity house of nearly 3,000 persons on Oct. 17. The concert was dedicated to Minnesota's Centennial Year, and was attended by a group of officials from the Minnesota Centennial Commission of Minneapolis. A special feature of the program was the performance of Symphony No. 3, by Paul Felter, Minnesota composer, and a member of the music faculty at the University of Minnesota.

The concert opened with the Leonore Overture No. 3 by Beethoven, followed by the same composer's Symphony No. 6. After Mr. Felter's number, the concert closed with the Polka and Fugue, from "Schwanda the Bag-Piper" by Weinberger.

The concert marked the ninth consecutive year for Mr. Herz as conductor.

### Skibine To Head Paris Opera Ballet

Paris.—Georges Skibine has been named head of the ballet at the Paris Opera. He succeeds Serge Lifar, who resigned recently.

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# RECITALS in New York

## Fine Arts Quartet

Carnegie Recital Hall, Oct. 20.—Playing that was vitally alive, rhythmically exhilarating, perfect in rapport, and a superb example of the mastery of ensemble technique characterized the performances of The Fine Arts Quartet in its third of four concerts.

The three quartets heard—Bartok's Fourth, Mozart's "Hunt", K. 458, and Schubert's "Death and the Maiden"—were, each in their way, interpreted with imaginative understanding; Bartok, with emotional power and kaleidoscopic tonal coloration; Mozart, with all the lyricism and dramatic flair of an opera buff; and Schubert, with an unearthly but not effete beauty.

Perhaps the most moving performance of the evening was that of the Non troppo lento movement in the Bartok where George Sopkin's playing of the cello solo, accompanied by the other strings muted, communicated the despairing mood of the movement with rare beauty of tone, wonderfully shaded nuances, perfect intonation in the handling of the difficult intervals, and the "Innigkeit" of a Casals.

All in all, this was one of the most rewarding concerts the Fine Arts Quartet has given here. A good-sized audience which included many musical notables attended. —R. K.

## Jennie Tourel Mezzo-Soprano

Carnegie Hall, Oct. 21 — Jennie Tourel was at her sovereign best in this recital. Enchantress might be a more appropriate word to designate the kind of magic she dispensed. Whatever her hold, it is compounded of pure artistry, that indefinable magnetism with which great artists are born. The years do not wither nor custom stale the infinite variety of beauty she communicates through song.

Thanks to the enlightened policy of the Herbert Barrett Management (following a successful venture last season with a single recital) this one inaugurated a series offered at neighbor-

hood "movie" prices. Judging from the hushed silence with which this audience of 2,460 (300 short of Carnegie Hall's capacity) hung on every note Miss Tourel sang, the venture should prove eminently worthwhile. There is a large audience, frightened away by the high cost of concert-going, that is ready and willing to be tapped. Providing, of course, that the artists are, as they are in this series, of the first rank.

Miss Tourel made no concessions to so-called popular taste in this recital. Her program opened with two little known operatic arias—the poignant "Ahi, che forse ai miei di," from



Jennie Tourel

Cherubini's "Demofonte," and the lighthearted "Qual farfalla" from Handel's "Partenope." These were among the most memorable of the evening's offerings.

Six Brahms Lieder were sung with warmth and tenderness. The Debussy settings of three poems by Baudelaire were exquisitely phrased, and the six closing Russian songs by Tchaikovsky, Tcherernin, Rimsky-Korsakoff, and Mussorgsky were set forth with typical Slavic feeling and spirit.

To the relatively short program, Miss Tourel added several encores. No little credit for the evening's success is due Paul Ulanowsky, whose inspired piano accompaniments could not have been improved upon.

—R. K.

## Rhea Jackson . . . . . Soprano

Town Hall, Oct. 21.—Rhea Jackson, a young lyric soprano who had won the 1954 John Hay Whitney Opportunity Fellowship for studies in Europe, gave her third Town Hall recital, having appeared here before in 1947 and 1951. While studying in Europe, Miss Jackson won prizes in several other competitions, and, as her last recital proved, justly so.

Singing a program of works by Purcell, Handel, Strauss, Bizet, Fauré, and four songs by Leonard Klein, the evening's accompanist, she showed herself as an artist of vocal skill, sen-



Rhea Jackson

sitive delivery, and graceful podium manners. The voice itself seemed to be somewhat restricted in dynamic volume, and a rather rapid vibrato did not lend itself to a wide range of color and shading. Her phrasing, however, revealed intelligence and taste, and her intonation was—except for one passage in the cavatine from "Les Pêcheurs de Perles"—absolutely secure. The intonational slip in the latter work was caused by an undue forcing in the high coloratura passage.

"Wiegenlied" appeared to be the best interpreted number of the Strauss group, for here Miss Jackson demonstrated successfully that she had learned in Europe what *Innigkeit* means. The vague, elegant, and melancholy moods of the Fauré group have been disclosed with more transparency, yet Miss Jackson endowed them with sincere, unpretentious sensitivity. An interesting peculiarity of the evening was, that her German and French diction emerged with more clarity than her English in two Purcell works and the four songs by Leonard Klein. The latter, modern settings on Elizabethan texts, were given their first New York performance. To close the program with them was not too happy a choice, for their dissonant, unrelenting, and unsatisfying musical contents threatened to throw singer, program, and audience a bit out of balance. —J. F. S.

## Daniel Gutoff . . . . . Pianist

Carnegie Recital Hall, Oct. 21 (Debut) — Obviously to Mr. Gutoff the playing of great music in public is not an occupation to be taken lightly. In a long and solid program which included Bach's Chromatic Fantasy and Fugue, Beethoven's Sonata Op. 110, Schumann's Novellette in D, as well as a group of short pieces, he approached each work with a seriousness of purpose which verged on reverence. Details

were worked out with loving care, but never at the expense of the whole. Moreover, each piece had its own individual flavour, bearing the stamp of true craftsmanship. An occasional lack of balance between the hands, a tendency towards tonal hardness, and a slight carelessness in pedal changes at the start of new phrases were the only disconcerting elements in a debut recital of real promise.

—E. R.

## Jorge Bolet . . . . . Pianist

Carnegie Hall, Oct. 22—It is not often that a pianist sets an audience



Jorge Bolet

on its ear with the Prelude, Chorale and Fugue of Cesar Franck. But that is just what happened at Jorge Bolet's recital in Carnegie Hall.

Perhaps too many pianists take Franck's piece for granted. In any case, Mr. Bolet saw in it endless possibilities for color and nuance. The Fugue was carefully started so that the climax was a genuine climax and not just a logical culmination. And throughout, the pianist's playing was clean and precise. The audience recalled Mr. Bolet four times.

Since he is a technician who can handle almost any assignment, Mr. Bolet gave virtuoso readings of the four Chopin Scherzos. One seldom hears them played with such gusto. Mr. Bolet has a distinct flair for the more grandiose and large-scale works of the literature. The drama, the sustained intensity, the storm and stress of the Scherzos found him as much in the vein as he was in the contrasting lyric episodes.

The recital began with a cool, detached performance of Haydn's Sonata in E flat Major.

The audience was an enthusiastic one, and Mr. Bolet obliged with four encores. —W. L.

## Fine Arts Quartet

Carnegie Recital Hall, Oct. 23.—The last in a series of four concerts by the Fine Arts Quartet featured Elliot Carter's thorny String Quartet (1951). The first impression this piece gives is that of power and strength, within a complex and dissonant style. But within his jagged and unyielding approach Carter achieves a wonderful variety of textures and sonorities, so that unlike with other difficult works, the listener does not tire of devoting his full attention to the music.

The string writing is always idiomatic although extremely difficult, and Carter is fond of effects such as the counterpoint of different ideas at

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different speeds going on simultaneously. For example, at one time but in different tempi the cello is playing pizzicato, the viola in double stops, and the two violins in slow harmonics. This type of composing tends to give each instrument a personal character within the piece, reminiscent of the Second Quartet by Ives. The Carter work includes an intensely lyrical Adagio that does not depart from the consistent employment of dissonant tension. There can be no doubt that this is one of the most impressive string quartets since the six of Bartok. The performance by the Fine Arts Quartet was superlative, flagging at none of the numerous difficulties the piece poses.

After the Carter work, the Second Quartet by Prokofiev, Opus 92, seemed quite mild. Actually it was nothing of the kind, being one of the composer's stronger works, with a continuous sense of rhythmic drive and strong pacing. This Quartet represents a rather restrained Prokofiev mostly harmonized in fourths and fifths, although there is a gay tune in the middle movement that in personal character could have come from no other composer. Once again the performance was excellent.

The other work in the program was Haydn's Quartet in C major, Opus 54 no. 2. The Fine Arts Quartet obviously did not consider the Haydn to be a pretty toy, but gave it a full-blooded and dramatic reading without loss of shading or nuance. In the last two years the Fine Arts Quartet has firmly established itself as one of our most promising chamber groups. —S. L. A.

#### Jose Iturbi . . . . . Pianist

Brooklyn Academy of Music, Oct. 23. — The opening of the so-called "Bonus Plan" series in the Brooklyn Academy of Music featured a piano recital by Jose Iturbi. Those who subscribe to six concerts in the series will get to hear two additional programs without cost.

Mr. Iturbi offered a fairly standard program: the Chopin B minor Sonata, Ravel's "Ondine", Debussy's "L'Isle Joyeuse" and two familiar pieces of Granados.

He began with Bach's seldom-played "Caprice on the Departure of a Beloved Brother". It is, in some ways, an affecting work, with its fugal imitations of the postilion's horn and its programmatic quality. Mr. Iturbi played it very well.

The remainder of the evening was uneventful. Mr. Iturbi, for all his excellent technique, did not seem to infuse much personality into his playing. He and the audience were happiest when he turned to Falla's "Ritual Fire Dance" and the popular Chopin waltzes during the encore period. —W. L.

#### Vladimir Ashkenazy . . Pianist

Carnegie Hall, Oct. 24.—Vladimir Ashkenazy, a very young and surprisingly diminutive pianist with a great shock of unruly black hair suggestive of the exotic maestri of a generation ago, made his New York debut before an audience that filled the auditorium and greeted him with stormy enthusiasm.

Winner of the Brussels International Contest in 1956, Mr. Ashkenazy bore further evidence that contemporary Soviet musicians are, first and foremost, great preservers of the romantic tradition in their musical attitudes and approach to performance. He revealed a highly developed feeling for sensuous and colorful tone and uncommon plasticity

in shaping the phrase. His soft playing was beautifully controlled and his treatment of such delicate matters as Chopin's Nocturne, Op. 9, No. 3 had the loving, sympathetic caress of a deeply romantic temperament. Only in producing tone on a scale greater than forte did Mr. Ashkenazy encounter appreciable difficulties. The bravura passages in Liszt's "Mephisto" Waltz, Rachmaninoff's Variations on a Theme by Corelli, and particularly the closing fugue in Brahms's Variations on a Theme by Handel tended to be harsh and unlovely.

The program was a difficult one for the audience as well as the performer. Two lengthy sets of variations, neither of which are particularly engaging for the listener, however challenging they may be for the pianist, and the purely virtuosic "Mephisto" Waltz threw the program considerably off balance. It also put Mr. Ashkenazy at a disadvantage so far as a full display of his talents was concerned. A classical sonata or, perhaps, one of the larger works of Chopin might have been a rewarding substitute for one of the sets of variations.

Mr. Ashkenazy clearly is a young musician still in the process of development. With the technical equipment, the sensitivity, and the seriousness of purpose displayed here, his future seems bright indeed. —R. E.

#### Paul Harelson . . . . . Pianist

Carnegie Recital Hall, Oct. 24.— This was Mr. Harelson's second New York recital. He is a young pianist with two degrees from Juilliard and a number of honors both here and abroad.

The first half of the evening was Haydn (a charming performance of the F major Sonata, Op. 13, No. 3), Schubert (Twelve "Ländler" from Op. 171), and the towering Schumann Phantasia in C major. The latter was really much to much for Mr. Harelson. He had finger and rhythm difficulties from the opening pages, and interruptions by applause between sections did not help to bring unity to the piece.

But after intermission there was some very good playing in Bartok's engaging "Out of Doors". Mr. Harelson also demonstrated a flair for Fauré in the Nocturne No. 6, Op. 63. He is a very talented and sensitive player in certain areas of the piano repertory. —W. L.

#### David Garlock . . . . . Pianist Robert Garlock . . . Baritone

Town Hall, Oct. 25. 5:30 (Debut). — David Garlock, a 17-year old pianist, and his brother Robert, a 21-year old baritone, presented a miscellany of stock pieces from the piano repertory and a hodge-podge of good, bad and indifferent songs, for their joint Town Hall debut recital. Graydon Clark was the piano accompanist for the baritone.

The brothers are likable, but, unfortunately, it takes more than pleasing personalities to make a recital. The baritone has a pleasant voice. His singing, however, on this occasion was far too bland for the concert hall. The pianist impressed as decidedly the more talented, but his is an undisciplined talent harnessed

to an unbridled temperament. There were moments when he achieved a nice singing tone and displayed a grasp of musical portent, as in the slow movement of the Haydn Sonata in D and the opening pages of the Chopin Etude in E, but fast passages were frequently rushed, overpedaled and banged out. Yet, with all his faults—and they are correctable ones—young David often showed a real flair for the piano even though this debut was premature. —R. K.

#### Joan Brill . . . . . Pianist

Carnegie Recital Hall, Oct. 25, 5:30 p.m.—In her New York debut recital, Joan Brill gave more time and attention to contemporary composers than do most young recitalists.

She played Robert Starer's imaginative "Five Caprices", the first performance of a superficial "Marzo Brillante" by Harry Valente, and Norman Dello Joio's Sonata No. 3. Pieces by Debussy, Chopin, Haydn and Ravel rounded out the program.

Miss Brill has a good sense of rhythm, and her fingers are fleet and sure. When she has developed a surer sense of interpretation, her performances will be even more rewarding. —W. L.

#### Eugenia Zareska . . . . . Mezzo-Soprano

Town Hall, Oct. 25. — Eugenia Zareska, Ukrainian mezzo-soprano, displayed a clear, flexible voice put to skillful use, in a recital sponsored by Ukrainian American Veterans and Pvt. Nicholas Minue Post. Her stage presence had the poise befitting a singer who has appeared at La Scala, and as a Carmen at Covent Garden.

In arias by Handel, Carissimi, and Gluck, she showed a sensitive control of dynamic levels and a polished, accurate technique. Her voice, pleasingly colored, was brilliant, if sometimes rather hard in quality. The phrases of the Largo from Rossini's "La Cenerentola" were gracefully sustained.

Miss Zareska's interpretations of eight of the Zigeunerlieder and three other songs by Brahms were discerning. One desired a greater degree of tenderness and intimacy in her approach at times. Songs by Lyssenko, Nyzankiwsky, Kolesa, Bravinsky, Kossenko and Kudryk were sung sympathetically, with a broad expressive compass. Roman Sawitzky was the accompanist. —D. B.

#### Anita Cerquetti . . . Soprano Flaviano Labo . . . . . Tenor

Carnegie Hall, Oct. 26, 5:30 p.m.—Lovers of Italian opera arias had a field day at this joint recital offered by two of Italy's leading singers, Anita Cerquetti and Flaviano Labo. For the program was built around some of the most loved (and most hackneyed) of operatic excerpts—"Vissi d'arte" from "Tosca", "La mamma morta" from "Andrea Chenier", "Cielo e mar" from "La Gioconda", etc. To this listener this ar-

range seemed mildly indigestible, but at least part of the audience cheered wildly and often.

Miss Cerquetti had appeared once before in New York—last season when she was widely heralded in the American Opera Society's performance of "Paride ed Elena". She then sang only one aria near the close of the opera, but this brief appearance was long enough to whet one's interest to hear her again.

Her singing in this present recital was somewhat disappointing. To be sure, she gave a dramatic account of many of the arias. This music is obviously in her blood. Also to her credit was the striking vitality she brought to the arias. Her voice at its best was intensely brilliant but on occasion too much so, for she allowed the tone to become shrill and steely. Nor did she pay enough attention to subtle shades of color or phrasing. But hers is a voice of exciting timbre. Let us hope in future appearances she will use it to its full effect.

This recital was also a tale of three tenors. Previous to the concert, which was originally announced to be held at an earlier date, Eugenio Fernandi was listed to sing with Miss Cerquetti, but when she became indisposed, the recital was postponed to this date. However, due to his rehearsal commitments at the Metropolitan, Mr. Fernandi was unable to appear. Then Daniele Barioni agreed to take his place, but Mr. Barioni became ill. Fortunately, Mr. Labo was able to step in on short notice.

He was in fine voice, and though he sang each aria with much the same type of characterization, it was a pleasure to hear such rewarding examples of the lyric style. Nicholas Flagello provided the piano accompaniments. —F. M., Jr.

#### Members of the Vienna Octet

Carnegie Recital Hall, Oct. 26, 5:30.—The Sunday Concert Society presented six members of the Vienna

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## RECITALS in New York

Octet as the first in its seasonal series of chamber music concerts. Unusual refinement of tone quality and interpretation were displayed. The ensembles' mellow lyricism, their sonorous blending were notable. The performance of Michael Haydn's Divertimento in G major for String Quintet had well-defined, tasteful, soft-loud contrasts.

The Brahms Clarinet Quintet, in which Alfred Boskovsky was the expressive performer of the clarinet part, had an eloquent reading, particularly the blissful Adagio. A little less restraint would have been appropriate to the agitated sections of the work. One very much enjoyed, however, the tender songfulness brought out by the musicians.

The concert concluded with a full-toned performance of Dvorak's String Quintet in G major, Op. 77. Similarly high qualities of musicianship prevailed. The members of the group were Willi Boskovsky and Philipp Matheis, violins; Guenther Breitenbach, viola; Nikolaus Huebner, cello; and Johann Krump, double bass.

—D. B.

### Martin Canin . . . . . Pianist

Carnegie Recital Hall, Oct. 27. — Elliott Carter's Piano Sonata seldom gets a hearing, much less from a young man making his New York

debut. But Martin Canin, a New Yorker and Juilliard alumnus, played it most convincingly in his first recital here—which was brilliant.

Mr. Canin impressed from the beginning of his program. Since he has had excellent preparation, his approach to Schubert's "Wanderer" Fantasy was dramatic and full of



Martin Canin

wonder. His hands are strong. Yet he did not pound away in the Schubert. The lyric, singing passages were treated with respect for their melodic content.

Debussy's "Suite Bergamasque" and a refined performance of Haydn's Sonata in E Flat, Op. 49, rounded out the debut of this very talented, very promising young artist.—W. L.

### Singing Boys of Mexico

Carnegie Hall, Oct. 26.—The Singing Boys of Mexico, Luis Berber, conductor, sang a varied program of choral music. The group is known as "Los Niños Cantores de Morelia" in Mexico, originating at the music conservatory in Morelia, a provincial capital.

The group is extraordinarily well trained, and the young voices had freshness, clarity and musicality. The singers had excellent control over a very large range of dynamics and changes in level of loudness and softness. But one felt that their abilities in this respect were being exploited out of proportion to the logical demands of the music.

Very enjoyable performances were given "Four Country Songs" by Stravinsky, Britten's "Friday Afternoons" (sung with sensitive lyricism), and especially, Orff's "Laudes Creatura-

rum", which was strikingly effective. Mr. Berber's hand was graceful and precise. A group of Mexican folk and popular songs, some over-elaborately arranged, for which the boys were dressed in serapes and native costumes, comprised the last half of the concert. The most exciting of these were the pre-Spanish-conquest songs accompanied by drums and other native instruments. —D. B.

### Robert Gerle . . . . . Violinist

Town Hall, Oct. 28.—It is a curious thing with so many of our young violinists today: They are afraid to let their instrument sing. Sometimes it almost seems like an inferiority complex. They stifle their vibrato, shy away from great textural, dynamic, and rhythmic gradations, and think that personality is a draw back,



Robert Gerle

and rubato a dirty word. The bow is no longer a medium for expressing temperament and feeling; all it means is spiccato, staccato, détaché, sautillé, legato and the like. To be "a musician's musician" seems to be the great aim, and that it cannot be at the piano the great hidden frustration. What a pity!

What a pity, especially in Mr. Gerle's case, for the man has personality and temperament. But it was not revealed until the official program was over and half of the audience had left. He played an excerpt of Bartok's Roumanian Folk Dances as one of his encores, and all of a sudden the strait jacket of musical respectability was thrown away, he produced a tone that was not heard all evening, displayed genuine artistic spontaneity and freedom, and emerged as a full-blooded fiddler who had something to fiddle about. The printed program made for a good,

but unexciting recital. It showed a fine technician, playing impeccably on pitch, drawing a firm and intelligently proportioned bow, but carefully concerned not to get too emotionally involved with the music.

The program, excellently and sensitively accompanied by David Garvey, included Bach's Sonata No. 6 in G major, listed as the first performance in the United States in its original version (how this can be determined is a riddle to me), Beethoven's "Kreutzer" Sonata, Kodaly's Adagio, and Stravinsky's Divertimento, based on his ballet "Le Baiser de la Fée". Robert Gerle has the equipment to become a very good soloist, but next time he will have to give all of himself in order to be fully recognized as such. —J. F. S.

### Composers Group

Carnegie Recital Hall, Oct. 28.—Six new works, all but one receiving its premiere, were presented by the Composers Group of New York City. Harry Hewitt's Eight Preludes for Flute and Marimba was the most original piece on the program. The unfamiliar sonorities of the marimba were cleverly and very interestingly exploited. The tones of the marimba, which sound like a mellow, resonant xylophone, blended well with those of the flute. The music often had rhythmic and harmonic life. Vida Chenoweth, marimba, and Samuel Baron, flute, were the expert performers.

Pieces written in an almost wholly romantic vein were Charles Haubiel's "Gothic Variations", for violin and piano, which has been performed before, and Charles Sorrentino's Violin Concerto in A minor. Mr. Haubiel's solidly constructed piece was rhapsodic, often harmonically recalling Franck and Brahms. It was played by Nancy Cirillo, with the composer at the piano. Mr. Sorrentino's concerto is idiomatically written for violin, but its ideas are tame and uninteresting. The executants were two talented young musicians, Stanley Hoffman, violin, and Lois Carole Pachucki, piano.

Ruth Bradley's "Eight Abstractions for Soprano" (Series No. 2) were sung by Glenna Parker, with the composer at the piano. These pieces, containing some attractive sounds, often impressionistic, struck one generally as improvisational in nature and emotionally nebulous in expression. Elizabeth Gyring's Piano Sonata No. 2 was played by Mitchell Andrews. The music, except for some moments of Milhaudian charm, seemed disconnected and overwritten, sometimes self-consciously striving for effect. Meyer Freistadt's Woodwind Quintet seemed an extremely poor work on all accounts to this writer. It was played by Andrew Lolya, flute; William Arrowsmith, oboe; Arthur Bloom, clarinet; Fred Schmitt, French horn; and Arnold Kowalsky, bassoon. —D. B.

### Eloise Polk . . . . . Pianist

Town Hall, Oct. 29.—In her first recital since her Town Hall debut three years ago, Eloise Polk confirmed the favorable impression she created then as an unusually gifted young pianist. Technically, Miss Polk

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was more than equal to the demands of her taxing program. On the interpretative level, her playing was sensitive and introspective. Miss Polk is no heaven-storming virtuoso; her dynamic range never exceeded a healthy forte, but within that limited range she had a variety of subtle nuances at her command which she used with discriminating taste. Another interesting aspect of her playing was the absence of "weight". Miss Polk kept her fingers close to the keys which were always under perfect control, and this made for a style that was eminently pianistic and admirably suited to the opening numbers in her program—Bach's "Capriccio on the Departure of a Beloved Brother" and Beethoven's Sonata in F, Op. 10, No. 2, both of which sounded as though they had been tailored for her alone.

All of Miss Polk's playing on this occasion was invested with a spontaneous charm that belied the thought and understanding that went into her interpretations. In this respect it was an interesting experience to hear her play the Brahms Variations and Fugue on a Theme of Handel. Like Jan Smeterlin's memorable performance of the Brahms "Paganini" Variations about ten years ago, it was a fascinating study in pianistic chiaroscuro in miniature. Miss Polk wound up her recital with the 24 Preludes by Chopin. In these she was, curiously enough, more at home in the virtuosic preludes such as the Paganini-like No. 19 and the swirling No. 16 than she was in the more intimate, introspective ones. All in all, Miss Polk was a pianist of refreshing individuality decidedly worth hearing. —R. K.

#### Julian Bream

##### ..... Lutenist-Guitarist

Town Hall, Oct. 30 (Debut).—Some of the most exquisite instrumental sounds that might be expected to fill a New York concert hall this season were produced by Julian Bream in his New York debut. Born in London 25 years ago, Mr. Bream was attracted to guitar playing at an early age, and he was given encouragement and instruction by the great Segovia when he was only 12. Today he is the leading concert guitarist in Great Britain.

Prior to his first American tour this fall he had earned devotees on this side of the Atlantic through recordings.

Mr. Bream gave the first half of his recital over to Elizabethan lute music from the pens of John Dowland, Daniel Batchelor, Francis Cutting, and Robert Johnson. Within the limited range of the lovely instrument that the lute is the player extracted a host of delicate colors; but the music he played is more than just prismatically decorative, and Mr. Bream brought formal coherence and emotional depth to everything he played. Particularly memorable were the Dowland works, from the delightful trifle known as "My Lady Hunsdon's Puffe" to the melancholy Fantasia called "Forlorne Hope" and to another Fantasia, endlessly varied and brilliant in texture and requiring a truly stunning virtuosity from the performer.

On the guitar, Mr. Bream played Bach's Suite No. 1, in E minor, originally written for the Baroque lute; Lennox Berkeley's Sonatina (1957); Three Preludes by Villa-Lobos; and Albéniz's "Leyenda". Although it is too long for its slight material, the Berkeley Sonatina is an urbane, entertaining work, which exploits the colors and sonorities of the guitar, has occasional Spanish accents, but is yet harmonically fresh. In the three



Julian Bream

Villa-Lobos preludes, Mr. Bream produced almost an orgy of effects, and in the lyrical measures of the second one that he played he had the audience listening with hushed breath to the miraculously lovely music being evoked. —R. A. E.

#### David Williams ..... Tenor Phyllis Williams ... Soprano

Carnegie Recital Hall, Oct. 31.—A delightful program of lieder and art songs was given by David Williams, tenor, and Phyllis Williams, soprano, in their joint recital.

Both young singers studied at the Mozarteum in Salzburg and both have had operatic experience. Miss Williams has appeared at the Salzburg Festival and Mr. Williams has taken roles at the City Center and with the NBC TV opera.

Their program included a number of duets ranging from Bach's "So feiern wir das hohe Fest" to a first performance of an airy refrain, "Sweet Spring is Your Time" by Dougherty.

Miss Williams, who has a light, well-placed voice, was heard in a Schubert group and three songs in English.

Mr. Williams, a commanding stage figure with a voice well-suited to some Brahms and 17th-century Italian songs, was heard to best advantage in the "Minnelied" of Brahms and in the delightful duet "Ah, Cruel Fate", from Mozart's "Abduction from the Seraglio", in the John Bloch translation.

Stanley Sonntage was the pianist. —W. L.

#### Maria Luisa Faini . . Pianist

Town Hall, Oct. 31.—As in her previous annual Town Hall recitals, Maria Luisa Faini, for the fifth time since her New York debut in 1954, provided an evening of piano playing that was enthralling. As usual, her program contained, besides some sturdy staples, off-the-beaten-track items of unusual interest. A dedicated pianist as well as an enchantress of the keyboard, Miss Faini was in complete rapport with the instrument and the music she played. Radiating an inner serenity, she wove one magical spell after another. On the technical side of her art alone, Miss Faini can play rings around many of our more touted virtuosos, but her kind of virtuosity, veiled in velvet as it often is, was merely a means to an end.

The pianist opened with five delectable and contrasting little Sonatas by Cimarosa, which she did to a turn. Next followed Brahms's sprawling Sonata in F minor, Op. 5, a work as taxing for the listener as it is for the performer. If Miss Faini did not quite succeed in making the first movement entirely convincing, her performance of the remaining four

movements put the Sonata in a more favorable light than any other pianist's playing of it that I can recall. In a less cynical day than ours, Miss Faini's playing of the first Andante would have moved an audience to tears, so hauntingly beautiful was it.

It was in the Bach-Busoni Chaconne and in Busoni's seldom-heard "American Indian Diary", however, that the pianist's transcendent command of the keyboard and her remarkable interpretative powers were heard to their fullest advantage. Like Petri and Szigeti, Miss Faini has an especial affinity for the works of the neglected Busoni. It was a rare treat to hear Miss Faini play the "Diary", which, although based on authentic American Indian themes, is still typically Busonian. It abounds in all sorts of fascinating pianistic effects and sonorities, all of which were well pointed up in playing.

The pianist was further heard to excellent advantage in Two Etudes by Casella, two virtuosic Concert Pieces by Philipp, and the Chopin Scherzo in B flat minor. Adding an appropriate Halloween touch to the proceedings, Miss Faini topped her recital with a thoroughly bewitching performance of MacDowell's "Witches Dance" as an encore. —R. K.

#### Les Jazz Modes

Carl Fischer Hall, Oct. 31.—This Quintet, one of the outstanding jazz ensembles of today, presented an unusual program designed to illustrate the many facets of its art. Much of the music heard was arranged by Julius Watkins, French horn player for the group.

The highlights of the evening were two original compositions by Mr. Watkins entitled "Hootai" and "Mood in Scarlet". Joining the quintet in these works was Eileen Gilbert, soprano. This music, in which the voice is used as a musical instrument, is based on dance rhythms, "Hootai" being an imaginary, exotic Eastern dance while "Mood in Scarlet" is an impressionistic dance rhythm treated in a highly original manner.

The sensitive horn playing of Mr. Watkins blended magically with the tenor saxophone of Charlie Rouse and the light, flexible soprano voice of Miss Gilbert to produce an enchanting array of sounds. Other members of the group are Gildo Mahones, piano; Martin Rivera, double bass; and Ron Jefferson, drums. Also on the program were Asadara Dafora's Battalokor African singers, dancers and musicians, who presented a group of authentic African songs and dances. —D. W.

#### Irving Heller . . . . . Pianist

Carnegie Recital Hall, Nov. 1, 5:30 (Debut). — Irving Heller, leaving a sick bed rather than cancel this debut recital, played a formidable program consisting of Mozart's familiar Sonata in A, K. 331; Beethoven's Sonata in A flat, Op. 110; the Schumann Fantasy in C, Op. 17; and the 14 Bagatelles, Op. 6, by Bartok. Under the circumstances, it might have been wiser for Mr. Heller to postpone this recital, for technically he was not equal to the demands of the Beethoven and Schumann works. Mr. Heller obviously has a deep affection for these works, and there were many moments when his playing communicated some of their beauty. But in everything except the Bartok—in which he did his best playing—Mr. Heller's approach oscillated between that of poet and pedant. Nor could the pianist make up his mind which from moment to moment would dominate. By the time he got around to the closing Bartok cycle, Mr. Heller had pulled himself sufficiently together to give these magical impressions their just due. —R. K.

#### Carlos Montoya . . . . . Guitarist

Town Hall, Nov. 1.—Flamenco music is not everybody's cup of tea, but when a master like Carlos Montoya recreates the idiom of Spanish gypsy music it can become a substantial musical treat. From the time Mr. Montoya struck the first chord of the opening "La Rosa" to the final "Jota Aragonesa", the strangely assorted capacity audience, which ranged from bearded "beatniks" to bearded musical ethnologists, was hushed with almost ritual reverence.

The enthusiasm of the audience was almost as spontaneous as Mr. Montoya's art, and his amazing virtuosity, whether it featured the incredible plectral staccato runs, or a wealth of rhythmic variety and tonal nuance, made for a stimulating, rewarding evening. —J. F. S.

#### Maria Tipo . . . . . Pianist

Brooklyn Academy of Music, Nov. 2, 3 p.m.—A new approach to the traditional piano recital has been undertaken by the Brooklyn Academy of Music. Each of the seven performers in a new series will comment informally about the music to be played. The character of the comment depends upon the individual artist, but the idea is to make the music more meaningful to the audience.

The young and gifted Italian pianist Maria Tipo opened the series. She (Continued on page 29)

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# New Music

## Vaughan Williams Sets Spenser's "Epithalamion"

So abundant, so full of life, is Ralph Vaughan Williams' setting of Spenser's "Epithalamion" that it seems incredible that he was 85 when he died last August. The work had its first public performance as recently as Sept. 30, 1957, at a New Era Concert at the Royal Festival Hall in London. It is set for baritone soloist, mixed chorus, and a small orchestra made up of flute (doubling piccolo) piano, and strings. It is issued by the Oxford University Press in vocal score.

Spenser's poem is one of the glories of English literature, and many a composer would have been awed into a timid setting or frightened into taking refuge in archaism. But not Vaughan Williams. This is not "Wardour Street" music and it sings out boldly. It is worthy of a man who made his second marriage at the age of 81 and who kept his freshness of inspiration until the end of his days.

The most admirable quality in this music, in fact, is its directness, its imaginative immediacy. The opening phrase of the baritone's first solo, "Wake now, my love, awake!" tingles with rapturous excitement; and the choral calling of the bride is in its way quite as insistent and hypnotic as some of the celebrated choruses of Carl Orff. What courage it takes to write something as simple, as unsophisticated as the procession of the bride, "Lo! where she comes along with portly pace!" Yet how absolutely right for the mood of the verse!

Other stirring choral settings are those of "Open the temple gates unto my love" and of "Ring ye the bells, ye young men of the Town". But there is a quieter magic in this score. The Lover's Song, "Ah! when will this long weary day end, and lend me leave to come unto my love?", has a limp beauty that is deeply moving. And the Minstrel's Song, "Now welcome night! thou night so long ex-

pected", again merges the soloist with the chorus in a shimmering web of tonal enchantment.

There is nothing "advanced" about this work. But it will be sweet and sound and alive, I venture to guess, long after many of the most fashionably intricate musical fancies of the moment have been relegated to our musical Smithsonian institutes.

—R. S.

## Laud to the Nativity By Respighi Reissued

It is a pity that Ottorino Respighi is known to most people on this side of the ocean by his rather brutal and superficial tone poems rather than by such sensitive and lyric works as the "Lauda per la Natività del Signore", for solo voices, mixed chorus, and instrumental ensemble, which has been reissued by G. Ricordi. The work is available both in the original version and in vocal score, with both Italian and English texts.

This "Laud to the Nativity", a setting of a text attributed to Jacopone da Todi, was composed in 1930, at the same time that Respighi was working on his "Maria Egiziaca", which he conducted in its world premiere in Carnegie Hall on March 16, 1932, and which has never had the success it deserved, though it is occasionally revived.

In the nativity piece, Respighi has not attempted to go back literally to the 15th century, but in his own musical terms he has captured with marvelous charm the feeling of the exquisite verse. The melodies are sensuous and supple yet suffused with reverence and wonder. And the detail of the work reveals a master hand. It is deceptively simple and transparent, yet every touch tells. The vocal writing alone is an endless series of colors and textures which seem completely spontaneous.

Elsa Respighi has written some suggestions for staging this lovely work, and they should be adopted wherever it is possible.

—R. S.

## Christmas Choral Music

Of the Christmas choral music that pours forth from publishers annually in the early fall, it is the long list of arrangements of carols that have the most immediate appeal. This year the following items are newly available, listed by country or region, title, arranger, and publisher:

Austria: "As Joseph Was A-Walking" (SATB), Robert Chambers, Boosey & Hawkes.

Basque region: "O Bethlehem" (SATB), George Linstead, Mills Music.

Denmark: "A Child Is Born in Bethlehem" (SATB), Marie Pooler, Augsburg.

England: "Lullay, Thou Little Tiny Child" ("Coventry Carol") (SATB), Dorothy Bishop, Carl Fischer.

France: "Ding Dong, Merrily on High" (SAB), T. F. H. Candlyn, Carl Fischer; "Christ Is Born Today" (SATB), George Perle, Boosey & Hawkes; "What Is This Fragrance" (SATB), John Huston, H. W. Gray.

Italy: "Whence Come Ye?" (SSA), Clarence Dickinson, H. W. Gray.

Poland: "Raise Your Voices and Rejoice" (SATB), David Kozinski, Presser. "Lullaby for Jesus", Walter Ehret and Kenneth Walton, Carl Fischer.

United States: "The Angel Band"

(Spiritual) (unison or SA), Ruth Bampton, Presser.

Wales: "Dark the Night" (SSA) George Mead, Galaxy.

An important release is the first modern edition of "Born to Us Is the Christ Child" ("Puer natus est nobis"), a literal transcription of the version seen in Cambrai 125-128. Albert Seay is the transcriber of this motet for SATB (Presser). Other editions and arrangements are those by Walter Ehret of "Rejoice, Ye Christian Brethren" by Michael Praetorius for SATB (Boosey & Hawkes); by Lionel Lethbridge of "Mary at the Crib" by César Franck for SATB (Elkin); and by Walter Ehret of "O Holy Night" by Adolphe Adam for SA (Boosey & Hawkes).

New Christmas anthems are listed by publisher: Galaxy: "Star at Christ-

mas" (SSA) by Katherine K. Davis; "See, Jesus Is Sleeping" (SA) by Newton Percival. Carl Fischer: "Under the Stars" (SAB) by Margaret C. Brown; "The People That Walked in Darkness" (SSAA) from "The Christmas Story" by Peter Mennin; "Up on the Christmas Tree" (SATB) by Jane M. Marshall; "Gentle Mary" (SSA) by Alta Lind Cook. Presser: "The Little King of Heaven" (SA) by Mary Rosa. Augsburg: "Midnight, Sleeping Bethlehem" (SATB) by Liang Chi-Fang, arr. by Paul Christiansen; "Jesus Mild, Holy Child" (SATB) by G. Winston Cassler; "Ring, Bells, Ring" (SATB) by Gunter Raphael; "In Excelsis Gloria" (SATB) by Flor Peeters. Mills: "Song of Bethlehem" (short cantata) by Lloyd Webber. Mercury: "A Christmas Folk Song" (SATB) by A. Eugene Ellsworth.

## Composers Corner

The National Association for American Composers and Conductors opens its 1958-59 season on Nov. 15 with a concert at Carnegie Recital Hall. The concert will commemorate the birthday of Henry Hadley, founder of NAACC.

A concert by the Composers Group of New York at Carnegie Recital Hall on Oct. 28, featured works by Charles Haubiel, Ruth Bradley, Harry Hewitt, Charles Sorrentino, Elizabeth Gyiring, and Meyer Freistadt.

The first performance of Harold Morris' Quintet No. 2, for piano and strings, is scheduled for performance on Nov. 15 at Carnegie Recital Hall. The performance will be given by the Queens College Faculty Quartet with the composer at the piano.

"Fontessa Ballet", a new ballet based on the jazz score by John Lewis, received its premiere on Nov. 10 at a telecast of the German television network. The work was performed by the Ballet des Etoiles de Paris, featuring Yvonne Meyer in the role of Columbine.

Alvin Etlar's Concerto for Violin and Woodwind Quintet will receive its first performance on Dec. 3 by Gabriel Banat and the New York Woodwind Quintet at Carnegie Hall.

Temple Israel of the City of New York gave the New York premiere of a "Musical Service for Sabbath and Festivals" by the 19th-century German cantor Louis Lewandowski, on Nov. 7.

Paul Hindemith's "Zwoelf Madrigale" had its first Vienna performance in October. The work was sung by the Wiener Kammerchor and conducted by the composer.

Alexander Tcherepnin, composer, pianist, and member of the De Paul University's music faculty, is spending a six-month leave of absence in Europe, where he is working on several commissions. Mr. Tcherepnin was recently in Paris to accept the Glinka prize for his Symphony No. 4.

The Mississippi Southern College will hold its fourth Annual Regional Composers' Forum on Jan. 17 and 18, 1959. The University of Alabama will hold its tenth Annual Regional Composers' Forum from April 17 to 19, 1959.

The opening concert of the Indiana University Philharmonic, under its conductor Tibor Kozma, featured the premiere performance of Thomas Beversdorf's Third Symphony.

The opera season at Bergamo, Italy, opened with the premiere performance of "San Giovanni Decollato", a comic opera by Alfredo San-giorgi, a Sicilian composer.

The University of Michigan Stanley Quartet has recorded Ross Lee Finney's Quartet No. 6, and Quincy Porter's Quartet No. 8. The recordings were issued by Composers Recordings. The quartet also plans to play the world premiere of a new string quartet by Elliott Carter.

Gardner Read, composer-in-residence at Boston University, began his third year as host and commentator of the weekly radio series "Our American Music", which is broadcast over WGBH-FM.

The first annual Mid-American Symposium of Contemporary Music will be held from April 6 to 9, 1959, at the University of Kansas. Norman Dello Joio will lead forums and give master classes in composition. His newest work, "Hymn to St. Cecilia", which was commissioned by the University of Kansas, will be given its premiere at the biennial of the Music Teachers' National Association in Kansas City, to be held from Feb. 24 to 28, 1959.

The seventh annual festival of the University Composer's Exchange will be held from Nov. 21 to 23 at Washington University, St. Louis, Mo.

The first thematic catalogue of the music of Henry Purcell has been compiled by Franklin B. Zimmerman, a graduate of the University of Southern California. The work will be published in England by the Macmillan Company.

"Triad", comprising three one-act musicals by Mark Bucci, will be given at the Theatre Marquee in New York City on Nov. 20.

"The Crystal Lake", a tone poem by Elinor Remick Warren, has been scheduled for performance by the Toronto Symphony, the Indianapolis Symphony, and the Inglewood Symphony.

Richard Ellsasser, organist, was voted into full membership of the American Society of Composers, Authors, and Publishers. He was awarded this honor on the basis of 179 compositions accepted by various publishers, and 207 recorded performances of these works.

Margrit Weber, Swiss pianist, will perform the work premiere of Bohuslav Martinu's Piano Concerto in B

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## First Performances in New York

### Opera

Menotti, Gian Carlo: "Maria Golovin" (Martin Beck Theatre, Nov. 5)

### Orchestral Works

Gould, Morton: "Dialogues" for piano and string orchestra (Little Orchestra Society, Nov. 3)  
Zafred, Mario: Symphony No. 4 (New York Philharmonic, Oct. 31)

### Vocal Works

Dello Joio, Norman: "The Lamentation of Saul", dramatic cantata (Little Orchestra Society, Oct. 20)  
Dougherty, Celius: "Sweet Spring is Your Time" (David and Phyllis Williams, Oct. 31)  
Bradley, Ruth: Eight Abstractions for Soprano (Composers Group of New York City, Oct. 28)

### Other Instrumental Music

Freistadt, Meyer: Woodwind Quintet (Composers Group of New York City, Oct. 28)  
Gyring, Elizabeth: Piano Sonata No. 2 (Composers Group of New York City, Oct. 28)  
Hewitt, Harry: Eight Preludes for Flute and Marimba (Composers Group of New York City, Oct. 28)  
Sorrentino, Charles: Violin Concerto in A minor (Composers Group of New York City, Oct. 28)

flat with the Berlin Philharmonic on Jan. 31, 1959. Ferenc Fricsay will be the conductor.

The Friends of Music at Yale University have commissioned Yehudi Wyner to write a new chamber music work for performance on Yale's mid-winter Alumni Day next Feb. 22.

Halsey Stevens has completed "Symphonic Dances", a new orchestral work commissioned by the San Francisco Symphony Association under a grant from the Ford Foundation to the American Music Center. The work will be premiered in December by the San Francisco Symphony.

Radio Sofia, Bulgaria, has scheduled the performance of two works by the American composer Karol Fahnestock. One composition is for chorus of mixed voices, the other, entitled "Dialectic", for orchestra.

Ernst Krenek is currently touring several countries in Europe, among them Germany, Holland, Switzerland, Finland, and Austria. The composer's plans call for a number of lectures, appearances as conductor, and several recording sessions. Among other works he will conduct the first European performance of his opera "The Bell Tower", on Dec. 2 in Düsseldorf.

Band Associates, Inc. have been appointed exclusive agent in the United States and Canada for the musical publications for Editions Scherzando of Brussels, and Molenaar Edition of Wormerveer, Holland. These two catalogues represent some of the finest wind instrumental music published in Europe.

## Contests

**First Annual Orchestral Composition Contest.** Under the auspices of the Knox-Galesburg Symphony. For a work of moderate difficulty, between ten and 15 minutes in length. First prize: \$250 and performance by the Knox-Galesburg orchestra on May 17, 1959. Deadline: Feb. 1, 1959. For further information write to Donn Mills, Beecher Chapel, Knox College, Galesburg, Ill.

**St. Louis Symphony Prize.** Under the auspices of the Women's Association of the St. Louis Symphony. For violin, viola, cello, and double bass. Open to persons between 18 and 25, living in Missouri, Kansas, Illinois, Arkansas, Indiana, and

Iowa. First prize: scholarship to the Summer Music School in Aspen, Colo. Deadline: April 1, 1959. For further information write to Mrs. Stanley J. Goodman, 35 Briarcliff, St. Louis 24, Mo.

**Paderewski Scholarships.** Under the auspices of the Kosciuszko Foundation. Three scholarships in the amount of \$1,000 for piano study with a private teacher at any approved American conservatory. Open for students of Polish extraction, between the ages of 21 and 25, residing in New York, New Jersey, Connecticut, and Pennsylvania. For further information write to Kosciuszko Foundation, 15 East 65th Street, New York City.

**Marla Mutschler**, violinist of Napanee, Ind., has been named 1958 winner of the Dasch Award sponsored by the Chicago Businessmen's Orchestra and the Illinois Federation of Music Clubs.

**Athena Lampropoulos**, 25-year-old American contralto, won a gold medal honorable mention award in the G. B. Viotti singing contest in Vercelli, Italy.

The first prize for the best organ composition submitted to the American Guild of Organists has been awarded to **Ivan Langstroth** for his "Toccata in A major".

The Marian Anderson Scholarship Fund has awarded \$2,000 to four young singers as grants for further study. Two first prizes went to **Alpha Louise Brawner**, soprano from Memphis, Tenn., and **William Charles Patterson**, bass, of Ann Arbor, Mich. No second prize was awarded, but a third prize was given to **Helen Cox Raab**, contralto, of East St. Louis, Ill.

The Artur Rubinstein Prize of \$1,000 was awarded to **Mordehai Simoni**, Israeli-born pianist.

**Carole Frederick**, 21-year-old soprano from Jones, Okla., won the first prize of the Bloch Young Artists' Award.

The 14th Geneva Competition for Musical Performers has awarded first prize among female vocalists to **Elly Ameling**, from Rotterdam. **Victor Batachev**, from Moscow, won the trombone contest. American participants who received medals or diplomas were **Fanni Jones** and **Ginetta La Bianca** (female vocalists), **Charles Gene Boucher** (male vocalists), **Judith Burgaenger** and **June Pantillon** (female pianists), and **Michael Ponti** (male pianist).

## Ann Arbor Series Emphasizes Virtuosity

Ann Arbor, Mich.—The winter season in Hill Auditorium has had the emphasis on technical skill in the first half-dozen concerts. Roberta Peters, assisted by George Trevillo and Wayne Crebo, revealed her coloratura technique in a program on Oct. 1, as well as an ability to handle lieder and the songs of Debussy and Ravel.

Following the same virtuoso pattern was the program of the Chicago Symphony, on Oct. 6, which comprised works of Berlioz, Stravinsky, Falla, and Bartok—all rich in orchestral effects but somewhat lacking in depth. Even the Boston Symphony, playing on Oct. 18, placed the accent on technique. Mozart's "Haffner" Symphony and Beethoven's "Pastoral" Symphony were polished gems, and Honegger's Fifth Symphony was a brilliant display of instrumental color.

Gina Bachauer turned the music of Beethoven, Brahms, Debussy, and Chopin into virtuoso vehicles of such tonal splendor as to elicit an excited reaction from a customarily conservative audience, on Oct. 27. The Baroque Trio, appearing on Nov. 4, in Rackham Lecture Hall, delighted chamber-music enthusiasts with an unhackneyed program of works by Stradella, Telemann, and Quantz. Isaac Stern, with Alexander Zakin at the piano, gave an exhibition of overwhelming dexterity in Hill Auditorium on Nov. 5. Sonatas of Beethoven and Bach were followed by works of Szymanowski, Prokofieff, Kreisler, Bloch, and Sarasate. All of them emphasized Mr. Stern's mastery of the most difficult violin feats.

—Helen Cutler

## NATS To Convene In New York City

The National Association of Teachers of Singing will hold its 14th annual convention at the Hotel Commodore, New York City, from Dec. 27 to 30. The over-all theme of the convention will be "The Cultural Urgency in a Scientific Era". Guest speakers will include Daniel Harris,

Julius Rudel, and Mrs. John Dewitt Peltz. Discussions and symposia will be held on "The Implications of the Cultural Background in Relation to the Art of Singing", "Solo and Choral Techniques in Singing", and "Choral Singing as a Cultural Asset".

Los Angeles.—The Inglewood Symphony of Los Angeles, an orchestra made up mainly of musicians from Hollywood film studios, will celebrate its tenth anniversary season under its founder-conductor, Ernst Gebert, with a series of 12 concerts.

The season opened on Oct. 26 with a concert performance of Mozart's "Marriage of Figaro", featuring Nadine Conner.

## N. Y. Recitals

(Continued from page 27)

exchanged comments on the merits of Scarlatti, Beethoven, Debussy and other composers with a New York artist, Lino S. Lipinsky de Orlov. The entire proceedings were recorded for broadcast by the Voice of America.

As for Miss Tipo's playing, it spoke eloquently for itself. Four Scarlatti sonatas were played with impeccable taste (she told the audience she and Scarlatti were Milanese). Her reading of the Beethoven "Appassionata" Sonata was rather heavy-handed in the opening movement, and the tempo of the coda in the finale was too brisk for all the notes to get played.

Miss Tipo was impressive in three of the Debussy preludes and in the seldom played Nocturne in B major of Chopin. The audience was enthusiastic and seemed pleased with the opportunity to hear an artist discuss the music. —W. L.

## Feis Winners Concert

Town Hall, Nov. 2.—The tenth annual Feis Winners Concert was presented in Town Hall under the sponsorship of the United Irish Counties Association of New York. Thomas J. Ayers was Feis Concert Chairman. Dancers, singers, instrumentalists, and choral groups took part in the event.

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Highlights of the Festival commemorating the 200th anniversary of Handel's death, will include performances of his opera "Semele" and oratorio "Solomon."

Thor Johnson, Robert Gay and William Ballard will also conduct and direct other programs of Handel's vocal and instrumental works.

For further information write the Concert Manager, School of Music, Northwestern University, Evanston, Illinois.

## International Report

(Continued from page 16)

whether the artistic result is commensurate with the complicated means required to perform this piece. If music expression is taken as the criterion, then the answer must be an emphatic "No!" There is more musical expression, and on a wider scale, in one movement of a Bartok quartet than in this monster-piece, which at best can be considered an interesting but not outstandingly successful experiment.

Apparently the audience felt this way too. The reaction to Boulez's work was lukewarm, whereas the Juilliard Quartet of New York was given an ovation for its performance of two string quartets by Bartok, Five Movements for String Quartet by Webern and Three Pieces for String Quartet by Stravinsky, who was present in person to acknowledge the applause for this rarely performed work of his. To be sure, a goodly portion of the applause was for the performances, which were superb; but also the music of all four works sounds as fresh and "modern" today as when it was written.

Stereophonic sound appears to be

the order of the day in more "advanced" musical circles. We had it with loudspeakers in Boulez's composition and "straight" in Karlheinz Stockhausen's "Groups for Three Orchestras". This work can be classified without further ado as a "gimmick". One orchestra sat on the stage, the other two (conducted by Boulez and Stockhausen) on specially built podiums to the right and left of the stage. Each orchestra played separately and together in various combinations, so that the sound did, in fact, come from three different localities. But the music itself failed to take full advantage of this, and the total effect was that of a single huge orchestra spread out over a larger-than-usual space. There is nothing new in this idea of antiphonal playing, and it must be said that Gabrieli and other masters of the 16th and 17th centuries did it better and more effectively.

The music itself was, curiously enough, more continuous than many of Stockhausen's other works and, to that extent, less suited to the antiphonal effects that might have been produced with the three orchestras.

The percussion was kept busy most of the time; the players were running like rabbits from one instrument to another. The most impressive effect was a gradual build-up of the brass from isolated fragments to massed, screeching chords—a kind of three-dimensional pandemonium. Theoretically, this arrangement of three orchestras with three conductors permits the simultaneous use of three different meters. The score indeed, calls for such complications, which

cannot possibly be conducted by a single conductor. In practice, however, they are illusory—at least in this work—since they are not perceptible. They are strictly for the eye and not for the ear.

To round out the program, Mr. Rosbaud conducted the Südwestfunk Orchestra in phenomenal performances of two "classics" of modern music: Debussy's "Jeux" (1913) and Schönberg's Five Pieces for Orchestra (1909).

## Buenos Aires Music Life Has Cosmopolitan Scope

By ENZO VALENTI FERRO

Buenos Aires.—The Orquesta Sinfónica Nacional, which is the best in Argentina, has been giving a series of 20 concerts after completing a cycle of contemporary-music programs. So far it has been playing under the baton of Juan José Castro, the permanent conductor, who has succeeded in bringing this ensemble to a level of high quality.

It has also been playing under foreign conductors, among them Ernest Ansermet, Leopold Ludwig, Hermann Scherchen (who in two concerts gave a memorable version of Bach's "Art of Fugue"), Victor Tevah, Theodor Fuchs, and Pedro E. Calderón. In all these concerts soloists of outstanding reputation took part. Special attention was also given to contemporary music.

The Orquesta de la Asociación "Amigos de la Música" gave an interesting series conducted by Sir Thomas Beecham, Mr. Ansermet, Gustav König, Mr. Castro, Mr. Fuchs, Antonio Janigro, and Peter Lucas Graf. As is now customary with this organization a very eclectic repertoire was presented. Here, too, remarkable soloists were heard.

### Bernstein Conducts

The Wagnerian Association gave a short series of symphonic and choral concerts conducted by Leonard Bernstein, Lamberto Baldi, and others.

The Orquesta Sinfónica de Radio Nacional began its season of public concerts—about 40—with a series of Pop programs conducted by Frieder Weissmann. It subsequently played under other conductors, among them Andre Vandernoot and Jean Fournet, who made an excellent impression in first appearances here. This orchestra also played under Laszlo Szomogy, a very efficient Hungarian conductor; Rudolf Moralt; and others.

The Orquesta Sinfónica de la Ciudad de Buenos Aires is now the Filarmónica, and was this year placed under the leadership of Jacques Singer, conductor of the Corpus Christi Symphony in Texas. The Filarmónica was in a chaotic condition when Mr. Singer took charge. He succeeded in starting it on the road to improvement, and revealed himself as an excellent orchestral organizer.

Before playing under Mr. Singer, the orchestra gave a few Pop concerts under Arthur Fiedler, who was visiting Argentina for a second time. For the current period it was scheduled to play under Sir Thomas Beecham.

Orchestral activities this year began at the Teatro Colón with a series of concerts by its regular orchestra. The inaugural concert under Juan José Castro's baton offered Beethoven's Ninth Symphony, with Herva Nelli, Nan Merriman, Anton Dermota, and Paul Schoeffler as soloists. The orchestra then was placed at the dis-

posal of Pierre Monteux for five concerts. The poor quality of the ensemble detracted from the brilliance of his readings.

The visit of the New York Philharmonic left a lasting impression, due to its outstanding technique and musicianship. Many people in this country had still to discover that the United States is not only one of the greatest industrial powers, but also a country where great activity is taking place in the cultural fields.

### Active Chamber-Music Series

Where chamber music is concerned, activity in Buenos Aires has been intense. The Association of Chamber Music is giving an important cycle of 24 concerts, the latter part of which will include an Inter-American Music Festival.

The Quartet of the Wagnerian Association has given a complete performance of Beethoven's quartets and a series written by Argentine composers. Also heard were the Acedo Quartet, the Koeckert Quartet, the Berlin Chamber Orchestra, and the Vienna Octet.

The Latium Association, which devotes itself to classic and contemporary Italian music, and the Argentine Mozarteum have also contributed interesting work. The Ministry of Education has organized several independent series of chamber-music programs.

Among soloists visiting us this year mention must be made of Claudio Arrau, Friedrich Gulda, Rudolf Serkin, Henryk Szeryng, Leonid Kogan, Walter Klein, Jacques Klein, Antonio Janigro, Peter Lucas Graf, Stanislaw Heller, Ruth Slenczynska, and Manuel Verdaguer (a contrabassist), among others.

Among the most interesting vocal recitals were those by Anton Dermota and two American singers, Nan Merriman and Robert McFerrin.

Choral music was offered by the Polyphonic Choir of Concepción (Chile) and Roger Blanchard's Choral Group. Several Argentine associations have also been heard.

The 1958 musical season included an International Festival of Ballet, in which there appeared the Berlin Ballet, directed by Tatiana Gsovsky, the Bolshoi Theatre Ballet, from Moscow; the Chilean National Ballet; the San Francisco Ballet; Tamara Toumanova; and Dore Hoyer. Keita Fodeba's Negro Ballet also appeared.

## Brailowsky Heard In London Recital

London. — Alexander Brailowsky was acclaimed as a "magnificent interpreter of Liszt" when he played the latter's Sonata in a recital at the Festival Hall on Nov. 2. The noted pianist was also heard in Bach's Chromatic Fantasy and Fugue, Chopin's F minor Fantasy, and Prokofiev's Third Sonata.

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# International Conductors Brighten Milan Music Scene

By PETER DRAGADZE

Milan.—In spite of his many years as conductor on the international scene George Szell appeared at La Scala for the first time when he directed the Beethoven "Missa Solemnis" at the opening of the autumn concert season in Milan. Mr. Szell's debut was to say the least a notable occasion, and his inspired reading of this massive work combined with his sensitive but firm control of the orchestra made us wonder why he had not appeared before in Italy's major theatre.

The soloists included Lois Marshall, soprano, who was not in her best voice; Christa Ludwig, mezzo-soprano, who was in excellent vocal estate; Nicolai Gedda, tenor, impressive in technical matters if not in interpretation; and Kim Borg, bass, who gave a reliable performance.

## Paray Conducts French Program

Paul Paray offered an all-French program that included Franck's Symphony in D minor, Fauré's "Pelléas et Mélisande" Suite, Ravel's "La Valse", and excerpts from Berlioz's "The Damnation of Faust". Mr. Paray made sure of his success by the choice of his program, but his merits as a conductor are more than sufficient to have allowed him to replace the last two favorites with something more interesting.

Bruno Bartoletti, a young Florentine conductor, made an excellent impression in his first concert at La Scala, which included a Vivaldi concerto, Bartók's Music for Strings, Celesta, and Percussion, Dallapiccola's "Tartiniana seconda" (capably played by Sandro Materassi, violinist), and Shostakovich's First Symphony.

Nino Sanzogno, one of Italy's leading exponents of modern music, gave us Tchaikovsky's Sixth Symphony and the Mendelssohn Violin Concerto, with Nathan Milstein as soloist, in addition to the five symphonic studies from Berg's "Lulu" and Malipiero's "Notturni di canti e balli". While the conductor demonstrated his mastery of both contemporary and romantic styles, the Berg work, in which Magda Szabo sang, was particularly impressive. Mr. Milstein again scored an enormous success, his virtuosity being outstanding, though I missed his customary warmth of tone.

On a recent visit to New York, Robert Bitner, a member of the board of directors of the Du Bois (Pa.) Civic Music Association, and Mrs. Bitner, secretary of the local organization, pay their respects while in the Civic offices to Morley Meredith, baritone, who gave a recital in Du Bois. From the left: Mr. Meredith; John Butler, regional director of Civic; Mr. Bitner; Mrs. Meredith; and Mrs. Bitner

Sedge Le Blanc



Thomas Schippers, a welcome guest in Milan, received a well-earned ovation for his mature interpretations of works by Rossini and Roussel and Tchaikovsky's Fourth Symphony, which was characterized by a precise and clear beat, though the first movement could have been taken at a brisker pace. The program was completed with the world premiere of Ghedini's Fantasia for piano and strings, which proved to be an arid work and was played by the gifted pianist Maurizio Pollini.

The conducting of Ettore Gracis was disappointing, for he seemed to lack any precise beat in works of Busoni and Prokofiev. The concert was saved, however, by the magical performances of Artur Schnabel of Schumann's Piano Concerto and Chopin's First Piano Concerto.

The 1958 season at Milan's celebrated Angelicum Theatre sponsored by the Franciscan Monks opened with a well-received concert performance of Gluck's "Armide", with Gloria Davy as the protagonist. She interpreted this difficult role with sensitivity and understanding, though her rather constricted high notes were not in balance with the fullness of the central register of her voice. The Rinaldo and Idroate were Giuseppe Zampieri and Giuseppe Zecchillo, who are both able musicians with pleasant although throaty voices. The supporting cast included Angela Arena, Lidia Cerutti, Paolo Montorsolo, Amilcare Blaffard, Teresa Mandalari, and Maria Gai. The Angelicum orchestra played splendidly under the direction of Umberto Cattini.

## Mozarteum Foundation Issues Mozart Letters

Vienna.—The International Mozarteum Foundation will prepare a complete edition of the correspondence of Mozart and his relatives, which is to appear in connection with the general Mozart edition. Edited by O. E. Deutsch, with assistance by Wilhelm A. Bauer, the work will present the text of the letters in chronological order in three of the four volumes. An additional volume with commentaries and a register will form part of the general complete edition.

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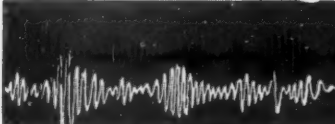
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# New Recordings

## Eight-Day Wonder

**Mascagni:** "Cavalleria Rusticana". Tebaldi (Santuzza), Bjoerling (Turiddu), Bastianini (Alfio), Corsi (Mamma Lucia), Dani (Lola). Orchestra and Chorus of the Maggio Musicale Fiorentino, Alberto Erede conducting (RCA Victor LM 6059, \$9.96)

With each rehearing of "Cavalleria Rusticana" one is baffled anew by the fact that Mascagni, whom the program note of this album truly but rather uncharitably calls "the eight-day wonder", never produced anything comparable in the long years of his life following this single masterpiece. The work has in the briefest possible space, all the hallmarks of operatic genius.

To begin with, the libretto, based upon the famous short story by Verga, is itself a masterpiece. In swift, sharp strokes, and in the simplest of language, it limns the character of each of the principals, paints in the rustic Easter scene, and moves the drama rapidly but not abruptly, to its bloody conclusion in fewer than 1,500 words.

The music matches it perfectly in power, economy, deftly applied color, and dramatic incisiveness. There is no waste motion and no padding. Every aria is ear-catching as well as purposeful; every appearance of the chorus adds punch and dramatic fire; and the orchestra makes apt contributions—including, of course, the famous Intermezzo—at every strategic point. The fact that a relatively inexperienced 21-year-old composer could produce so much sure-fire music

with such smooth professional competence in a period of eight days is more remarkable, really, than the fact that he never was able to duplicate the feat.

Renata Tebaldi, Jussi Bjoerling and Ettore Bastianini are a perfect cast, vocally, for this tabloid melodrama. The bigness and brilliance of their voices, particularly those of Tebaldi and Bjoerling, give incandescence to the familiar melodies and raise the drama to almost epic stature. The supporting roles are well sung, and the chorus, carefully trained by Andrea Morosini, plays its important role with flexibility and style. Alberto Erede is careful not to overdo the old-fashioned theatricalisms of the score. —R. E.

## In the Chopin Manner

**Scriabin:** Preludes, Op. 11. **Brahms:** Waltzes. Gina Bachauer, pianist (Capitol G 7110, \$4.98)

In his early stages as a composer of piano music, Scriabin drew much of his inspiration from Chopin. The 24 Preludes in Op. 11 follow the key sequence of the Polish master's Preludes as well as his style. But Scriabin has several things of his own to say in his work, and it is full of fresh melodic and harmonic turns. For all its imitativeness it seems quite often more intriguing and less monotonous than some of the later compositions, which attempt to explore new paths.

The music is of considerable technical difficulty, but you would never guess it from the ease and fluency with which Miss Bachauer plays it. There is never any sense of strain or of a need to punch the piano keys. How superb is her delicate, lightning-like disposition of the ornamental filigree, how singing the tone as a melody is voiced against elaborate accompanying figurations, how aristocratic the restrained use of rubato.

Miss Bachauer's pianism is as brilliant in the Brahms waltzes, to which she brings a robust style and, perhaps, slightly less charm than can be found here. —R. A. E.

## For Piano Students

What should prove a useful project for young piano students are two disks called **Student Companion Records**. On each disk Seymour Bernstein plays works that are commonly used by teachers but that are not always available on recordings. As Mr. Bernstein says, these disks are designed for the student who is "cut off from the impetus" supplied by the teacher in a lesson that lasts for only one hour a week. It is not intended to take the place of the teacher, only to make his efforts more productive and make practicing more pleasant.

On Disk No. 1 are four Minuets and a Musette by Bach, Minuet by Mozart, Allegro by Haydn, Sonatina in C by Clementi, Minuet in G and Sonatina in G by Beethoven, four children's pieces by Schumann, Chaminade's "Scarf Dance", Poldini's "The Music Box", the Strauss-Streabog "On the Beautiful Blue Danube", Prokofiev's March, Op. 65, No. 10, Bartok's "Teasing Song", and many other pieces.

Disk No. 2 includes a similar set of

works, often of greater difficulty than those on Disk No. 1, by Mozart, Beethoven, Rubinstein, Schumann, Sinding, Sibelius, Rachmaninoff, MacDowell, Grieg, Palmgren, Debussy, and Octavio Pinto (five "Memories of Childhood").

The records are produced by Arthur Zinkin, 113 West 57th Street, New York 19, N. Y., and are priced at \$4.95 each.

## Records in Brief

Although both albums include standard Christmas carols, two recent releases could hardly be more diverse in spirit: "**Christmas with Grandma Moses**" (RCA Victor LOP 1009, \$3.98) and "**Christmas Holidays at Radio City Music Hall**" (RCA Victor LOP 1010, \$3.98). The former finds the famous American painter recalling the festive events that surrounded her childhood Christmas celebrations. In between her comments, music is provided by Skitch Henderson, the Ralph Hunter Choir, and Alec Templeton's Music Boxes. The album includes photographs of the artist and color reproductions of some of her painting. The Radio City Music Hall disk seems primarily designed as a souvenir, with many pictures of the Rockettes and other stage shots accompanying the text. The music, popular as well as traditional in nature, is presented by the Music Hall Symphony, conducted by Raymond Paige; Richard Leibert, at the mammoth organ; and the Music Hall Choral Ensemble. Thus, you can have your Christmas on records either in old-fashioned bucolic simplicity or up-to-date city glitter.

There is no chorus before the public today with quite the finesse, variety of style, beauty of tone, and perfect clarity of diction that characterize the Robert Shaw Chorale. Their ever-growing list of recordings are steady proof of this fact. The latest, called "**Deep River**", is devoted to 16 Negro Spirituals (RCA Victor LM 2247, \$4.98). This singing may not be as simple or primitive-sounding as genuine folk art, but after that it is the next best thing, and in many moments of this recording a true Spiritual style is captured.

The smartly disciplined **Regimental Band of the Scots Guards** plays excerpts from three Gilbert and Sullivan works on a new album (Angel 35625, \$4.98). "Iolanthe", "The Mikado", and "The Pirates of Penzance," in arrangements by Winterbottom, Williams, and Kappey are led by Lieutenant-Colonel Sam Rhodes.

When Leonard Warren went "**On Tour in Russia**" in May of this year, several of his performances were recorded in Leningrad and Kiev for his latest recording, which has as its title the phrase in quotes above. Willard Sektberg accompanies the distinguished American baritone in "E sogno?" from Verdi's "Falstaff", an aria from Bach's "Peasant" Cantata, songs by Beethoven, Caccini, Fauré, Ravel, d'Indy, Bizet, Giannini, Griffes, Tosti, Bridge, and Leoncavallo, and the traditional "Colorado Trail". The jacket notes, by Irving R. Levine, Moscow correspondent of the National Broadcasting Company, describe some of Mr. Warren's experiences in the Soviet Union.

## Stereophonically Speaking...

By MICHAEL S. THORNE

Another fine performance in the growing series of Berlioz recordings by Charles Munch and the Boston Symphony is that of "**Harold in Italy**" (RCA Victor LSC 2228, \$5.98). The wonderful soloist is William Primrose, who has made the work one of his specialties — he has recorded it three times in the past 20 years. The stereophonic balance is excellent, and the placement of the soloist comes across with startling realism and presence. The orchestral thunders are never distorted or muddled, and the feeling of three dimensions, sonically speaking, is top notch.

Equally fine is a recording of the complete score of Delibes's "**Coppélia**" (London CSA 2201, \$9.96). Although few would compare the quality of the music to Berlioz, the bouncy score makes for delightful listening. The performance is very fine; the Orchestre de la Suisse Romande under Ernest Ansermet gives a reading that one would never hear in the theatre, and stereo realism is beautifully defined.

Suites from Hershy Kay's arrangements of Sousa and Gottschalk for the ballets "**Stars and Stripes**" and "**Cakewalk**" are played by the Boston Pops Orchestra under Arthur Fiedler (RCA Victor LSC 2240, \$5.98). This is one of the most infectiously delightful releases of this, or any other year. Kay's fantastic orchestral conception plus the ebullient perform-

ances are a joy. The recording is breathtaking and will be a superior "demonstration" piece with which to show off good stereo equipment.

A mixed bag of music by Glinka, performed by the Bamberg Symphony, Jonel Perlea conducting, has beautiful balance but is marred by a slightly tubby sound (Vox ST-PL 10.600, \$5.95). Included are the Overtures to "Russian and Ludmilla" and "A Life for the Tsar", the "Jota Aragonesa", "Kamarinskaya", and the "Valse Fantasia". They are given lively performances by a generally rough-sounding orchestra.

"**Kirsten Flagstad Sings Great Sacred Songs**" should have been enclosed in red plush (London OS 25038, \$5.98). Included are two works by Mendelssohn, Parry's "Jerusalem", Gounod's "O Divine Redeemer", a few well-known hymns, etc. Except for the Mendelssohn selections, the entire disk swims in orchestral syrup. Mme. Flagstad strug-

Because of the almost uniform excellence of LP monaural recordings now being issued by most companies, this department suspends its system of star-ratings on the mechanical quality of the new disks. Anything unusual in a particular recording will hereafter be noted in the review.

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gles valiantly not to "render" these works, but she fights a losing battle. Her English, however, is a model of clarity, and her voice is as lustrous as ever. Sir Adrian Boult and the London Philharmonic Orchestra and Choir provide the accompaniments. Stereophonic sound adds nothing.

A half dozen operas are given extra dimension by stereo recording. Three of these are repressings from monophonic recordings. "La Gioconda" (London OSA 1302, \$17.94) has a cast headed by Anita Cerquetti, Giulietta Simionato, Mario Del Monaco, Ettore Bastianini, and Cesare Siepe. The Orchestra and Chorus of the Maggio Musicale Fiorentino are conducted by Gianandrea Gavazzeni. This is a full-blown and untrammelled performance. Stereo adds to the fun, and the singers come at you from all sides. Vocally it is superb and the cast is ideal.

The same may be said for "Il Trovatore" (London OSA 1304, \$17.94), with Renata Tebaldi, Miss Simionato, Mr. Del Monaco, Mr. Bastianini, and Giorgio Tozzi heading the cast, and the Orchestre de la Suisse Romande and Chorus of the Maggio Musicale under Alberto Erede.

The third of these reissues is "Alceste", with Kirsten Flagstad and Raoul Jobin and the Geraint Jones Orchestra and Singers, Geraint Jones conducting. Gluck's powerful choruses and noble arias are presented with dignity and style, although this version is the Italian one and not as moving as the later Paris revision. With the added dimension of stereo the beauty of the work is more wonderful than before. Mme. Flagstad continues to astound by the richness of her voice. (London OSA 1403, \$23.92).

A new recording of "Madama Butterfly" has a comparatively new soprano in the title role (RCA Victor LSC 3165, \$17.94). As Puccini's tragic little heroine, Anna Moffo manages to hold her own against formidable rivals on records (Tebaldi, Callas, and De los Angeles). Although not quite as vocally sumptuous as her colleagues, Miss Moffo gives an impression of youth that is most appealing and most suitable to the 15-year-old Geisha. Cesare Valletti, as Pinkerton, sounds a trifle strained at times, but on the whole gives a good accounting of the thankless role. The rest of the cast are quite good, and Erich Leinsdorf, conducting the Chorus and Orchestra of the Rome Opera House, catches subtleties that are usually overlooked. Stereophonically, the sound and balance lack nothing and give the work a living quality that is most exciting.

Two new recordings by the D'Oyly Carte Company are of "The Mikado" (London OSA 1201, \$11.96) and "The Pirates of Penzance" (London OSA 1202, \$11.96). These are new performances of the Gilbert and Sullivan works and are not to be confused with those issued by the same company some eight years ago. The performances are, of course, idiomatic, and if you like the Savoyards you will treasure these, both for performance and the superb sound. The listener is, so to speak, in sixth row, center, and the singers' voices pass from channel to channel to create real sensations of depth and liveness. When used well, stereo makes opera recordings most rewarding to hear. With eyes closed the impression is startling.

## Mellow Splendor

**Beethoven:** Piano Concerto No. 5 ("Emperor"). Clifford Curzon, piano; Vienna Philharmonic, Hans Knappertsbusch conducting (London CS 6019, \$4.98)

This fine, virile performance is set forth in a stereo recording of mellow splendor that make it an outstanding release. There is a certain amount of coarseness in the lower strings and a slight lack of focus in the solo piano at times, but the overall impression remains excellent. Mr. Curzon's playing is crisp and clean. Mr. Knappertsbusch, whose performances sometimes are a bit lugubrious, keeps things going at a smart pace.

## Four for Horn

**Mozart:** Horn Concertos Nos. 1-4. John Stagliano, horn; Zimble Sinfonietta (Boston BST 1002 & 1003, \$5.95 each)

Mr. Stagliano is a marvellous artist and a consummate technician, yet he lacks the style and élan exhibited by the late Dennis Brain in his playing of these same horn concertos on an Angel monaural recording. Nor is the excellent Zimble Sinfonietta as fine

as the London Philharmonia under Herbert von Karajan. Finally, Angel uses only one disk for the four concertos, whereas this release uses two and costs almost 2½ times as much. But if you must have the horn concertos in stereo right away, these will do, as they are technically above reproach.

## Brahms Disciple

**Thuille:** Sextet in B flat, Op. 6. Jesus Maria Sanroma, piano; Boston Woodwind Quintet (Boston BST 1001, \$5.95)

The music of Ludwig Thuille (1861-1907) is almost unknown in this country, although his opera "Lobetanz" was presented at the Metropolitan during the 1911-12 season. The Sextet, a relatively early work, seems to have been written under the influence of Brahms and presents few problems to the listener. It is pleasant, well-constructed, and makes no startling revelations. It is very well played by Mr. Sanroma and the Boston Woodwind Quintet. The recording is good and does not intrude, but it lacks the superb realism of other Boston releases, and I could not quite locate the position of the piano.

# Books

## Books Received

(More detailed reviews of some of these books will appear in later issues of MUSICAL AMERICA.)

**The Gershwin Years.** The Story of George and Ira Gershwin in Words and Pictures. By Edward Jablonski and Lawrence D. Stewart. (Doubleday, \$6.95). Fresh material on a memorable era is provided by the authors, who had access to the Gershwin files.

**Gustav Mahler: The Early Years.** By Donald Mitchell. (Rockliff. Distributed by Macmillan. \$8.50). The first detailed account of the composer's childhood and student years in Vienna, this biography ends with Mahler's first appointment as a conductor. There follows an examination of the early works. 275 pp. Illustrated.

**Alec Templeton's Music Boxes.** As told to Rachael Bail Baumel. (Wifred Funk. \$3.95). Stories concerning the Templetons' collection of music boxes, of the countries

and cultures in which the craft of making the boxes flourished, and of the pianist's adventures in acquiring them. 164 pp. Illustrated.

**More Essays from the World of Music.** By Ernest Newman. (Coward-McCann. \$5). A second and larger selection of the distinguished British music critic's *London Sunday Times* articles. 360 pp.

**The Wonderful World of Music.** By Benjamin Britten and Imogen Holst. (Doubleday. \$3.45). The story of music from earliest church chants to jazz and the 12-tone style by the well-known British composer-conductor and his associate, the daughter of Gustav Holst. 68 pp. Profusely illustrated in color.

**Beethoven.** (Great Lives series). By Alan Pryce-Jones. (Gerald Duckworth, London. Distributed by Macmillan. \$1.50). 118 pp.

**Music and Theatre in Minnesota History.** By John K. Shearman. (University of Minnesota Press, Min-

neapolis. \$1). This brief survey by the critic of the *Minneapolis Star and Tribune* is issued at a time when Minnesota is celebrating its centennial. 63 pp. Illustrated.

**The Invention and Composition of Music.** By Arthur Hutchings. (Novello, London. \$9). Mr. Hutchings, professor of music in the University of Durham, is best known, perhaps, for his "A Companion to Mozart's Piano Concertos". Here the writer offers a textbook on all phases of composition, using many examples from the works of the masters and setting several exercises.

**Artist's Life.** By Angna Enters. (Coward-McCann. \$5.75). The story of her work in the theatre, in painting, writing, and travel, with personal observations, by one of the world's most versatile artists. 447 pp.

**Anton Webern.** Vol. II of "Die Reihe". Edited by Herbert Eimert and Karlheinz Stockhausen. (Presser, in association with Universal Edition.) 100 pp. Illustrated. A collection of biographical and analytical essays about the composer. In English.

**Discovering Music with Young Children.** By Eunice Bailey. (Philosophical Library. \$4.75). The author describes ways in which children in nursery and infants' schools reach toward an understanding of music. 119 pp. Illustrated.

**Wave as You Pass.** By Harry Lee Neal. The story of how Mr. Neal and his wife (the Nelson and Neal piano team) launched themselves on a concert career, and their current life on tour. 212 pp. Illustrated.

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Roman Totenberg with members of his ensemble shows his famous Stradivarius "Ames" violin to members of the executive committee of the Levittown, N. Y., Community Concerts Association. From the left: Albert M. Basso, president; Susanne Fellman, flutist; Mrs. Vera MacLaren, publicity; Mrs. Gertrude DeGregorio, vice-president; Stephen Petkoff, clarinet; Mr. Totenberg

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## Schools and Studios

Rochester, N. Y. — The 1958-59 season at the **Eastman School of Music** will consist of 11 series, featuring 43 programs. The concert series will be given by the Eastman Philharmonia under Howard Hanson; the Eastman School Symphony Orchestra under Paul White and Frederick Fennell; the Eastman Symphonic Wind Ensemble, and the Eastman School of Symphonic Band, under Frederick Fennell; Concerto Concerts under Howard Hanson; the Eastman School Chorus and the Eastman School Opera, under Herman Genhart and Leonard Treash; a Festival of American Music; American Composers Concerts, under Howard Hanson; and the Kilbourn Hall Chamber Music Series.

A series of three concerts given by the faculty of the preparatory and intermediate departments of the **Mannes College of Music** opened on Nov. 7 with a recital by Piero Weiss, piano. The remaining concerts, to be given Dec. 12 and Jan. 16, will include Victor Vraz, flute; Eugenia Earle, David Goldberger, and Poldi Zeitlin, piano; Dorothy Bergquist, soprano; Peter Bergquist, bassoon; George Feher, cello; Benjamin Garry, clarinet; Vladimir Graffman, violin; and Johanna Kulbach, recorder.

Baton Rouge, La. — The Opera Workshop and Chamber Orchestra of the **Louisiana State University School of Music** presented Rolf Liebermann's "The School for Wives" on Nov. 6 and 9. The work was conducted and staged by Peter Paul Fuchs, director of the workshop.

Claremont, Calif. — The concluding concert of the 1958 **Pomona College Festival of Arts** was given by Eudice Shapiro, violin, and Ingolf Dahl, piano, on Nov. 2. The recital included works by Stravinsky, Gail Kubik, Copland, and Bartok.

Bowling Green, Ohio. — The department of music at **Bowling Green State University** has announced a number of additional members to the faculty. They are: Cardon Vern Burnham, choir master; Paul Makara, violin; Clyde E. Johnson, instructor for woodwinds and ensemble; Gerald Lefkoff, viola; and Francesco DiBlasi, trumpet.

The **Third Street Music School Settlement** opened its faculty concert series with an all-Brahms program on Nov. 8. Participating artists were Elfrieda Mestechkin, George Grossman, Marie Roemaet-Rosanoff, Allan Jacobs, Lotte Fasal-Brand, and Genia Robinor.

South Hadley, Mass. — The **Mount Holyoke College** has scheduled nine concerts for the 1958-59 series, which opened on Oct. 24 with a recital by William Masselos, pianist. Other concerts will be given by Lisa Della Casa, the Cleveland Orchestra, Walter Cassel, the Vienna Octet, the Claremont Quartet, the Duo di Roma, and the Pasquier Trio.

Norwich, N. Y. — The **New York Federation of Music Clubs** announced at a board meeting on Oct. 11 and 12 that scholarships were awarded to Jerome Kessler, Elaine Lee, and Gilda

Muhlbauer. Ruth Rowen was elected Recording Secretary of the state federation, and Mrs. Foster Potter, Mrs. George Schuster, and Ruth Candler May were elected to serve on the board. Gena Branscombe and A. Walter Kramer, both members of the board were interviewed over WCHN.

Wichita, Kan. — The School of Music at the **University of Wichita** has announced the appointment of David Foltz as head of the choral and voice department. Prior to this appointment, Mr. Foltz had been head of the music department at the University of Nebraska. Additional appointments have included James Hoffren, instructor in trumpet, and William Bush, instructor in voice and vocal ensembles.

Twelve artists and ensembles will appear in the coming **Hunter College** subscription series, which opened recently with a recital by Dietrich Fischer-Dieskau, and will close on March 21 with a concert by I Musici, an Italian chamber orchestra.

Others scheduled for the series, which is sponsored by the New York City Board of Higher Education, are Robert Casadesu, Clifford Curzon, and Artur Rubinstein, pianists; Isaac Stern, Zino Francescatti, and Nathan Milstein, violinists; Renata Tebaldi and Victoria de los Angeles, sopranos; Jussi Boerling, tenor; and the Societa Corelli.

Hempstead, L.I. — The **Hofstra College** initiated its music season on Nov. 6 with a performance of Mozart's "The Abduction from the Seraglio" by the New York City Opera Company. Other presentations will include the Melissa Hayden-Andre Eglevsky Ballet, Nathan Milstein, and Louis Kentner.

Bethlehem, Pa. — The 1958-59 Student Concerts Lecture Series of **Lehigh University** will include concerts by the National Symphony Orchestra of Denmark, André Tchaikowsky, and the Roger Wagner Chorale.

The **Chatham Square Music School** in New York City began its fall term on Oct. 6. All students are on full or partial scholarships, which are offered in voice, violin, viola, and cello. The school also features an opera training program for singers.

The two major organizations of college and university music teachers have merged into a single organization to be known as the **College Music Society**. The newly elected officers of the Society are: President, G. Wallace Woodworth, Harvard University; Vice-President, A. Kunrad Kvam, Douglass College; Secretary, Arthur W. Quimby, Connecticut College; Treasurer, Henry Woodward, Carleton College; Member-at-large, Louise Cuyler, University of Michigan.

Hartford, Conn. — The String Series at the **Hartt College of Music** opened on Oct. 26 with a recital by Nathan Gottschalk, violin. Other concerts will be given by the Hartt String Quartet and Cynthia Otis, harpist; Bela Urban, violin, and Leo Rewinski, piano; and Dorothy Fidler, cello, and Irene Kahn, piano.

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The New School for Social Research has scheduled 17 courses and workshops in music for this fall term. Specific offerings include Henry Cowell's series "Music of the World's Peoples", Norman Cazden's "American Folk Music", and a workshop "Advanced Composition" by John Cage, Henry Cowell, and Frank Wiglesworth.

Boston.—Alexander Borovsky, concert pianist and professor of piano at the Boston University School of Fine and Applied Arts, opened a series of faculty programs on Nov. 10 under the auspices of Boston University. A Master Piano Series offers Vladimir Ashkenazy, Rudolf Serkin, Artur Schnabel, Glenn Gould, and Mieczyslaw Horszowski.

The Chamber Music Series will have the Budapest String Quartet, Nathan Milstein and Artur Schnabel, the Stuttgart Chamber Orchestra, and the Quartetto Italiano.

A course covering the legal aspects of the entertainment industry has been established at the Boston University School of Law. According to the instructor, E. Donald Shapiro, the course is wider in scope than any other similar course given at any of the 135 law schools in the country. Although its title, "Copyright, Unfair Competition and Trade Mark," is not unique, the course will go far beyond these fields, covering all the legal problems which are peculiar to the arts. Special emphasis will be placed on the legal procedures available to the artist to protect his work, Mr. Shapiro said. The course will also cover all subsequent phases involved in producing the artist's work.

The third subscription series at the Brooklyn College is taking place Oct. 18 to April 1. Concerts by Luboshutz and Nemenoff, the Pittsburgh Symphony, Anna Russell, George London, the Cleveland Symphony, the Robert Shaw Chorale and Orchestra, and Michael Rabin are scheduled.

Hampton, Va.—The Musical Arts Society opened its concert season on Oct. 2 with a recital by Richard Tucker. Other presentations will feature Dorothy Maynor, Bambi Linn and Rod Alexander, the Societa Correlli, and the Little Gaelic Singers.

Mel Powell, pianist and composer, has been appointed to the faculty of the Yale University School of Music. Mr. Powell, who received his Bachelor of Music degree from Yale, will be instructor in the Theory of Music.

A small booklet entitled "Time For Music—a guide for parents" by Beatrice Landeck has been published by Public Affairs Pamphlets (No. 260). The pamphlet is a guide to parents in the sense that it advises how to incite and encourage musical development and appreciation in children.

Harry R. Wilson, conductor, composer, and educator, has been appointed head of the Department of Music and Music Education of Teachers College, Columbia University. Mr. Wilson has been with the music department of Teachers College since 1932.

Howard Shanet, who has been on leave of absence from Columbia University for the past year, has returned to his posts as conductor of the University Orchestra and Assistant Professor of Music.

Pittsburgh, Pa.—Marjorie Gordon, soprano, has been initiated into the



United Press International

Pablo Casals honored the Manhattan School of Music with a visit on Oct. 25. The cellist, one of the original members of the artist advisory board of this school, made a brief talk to 500 students and faculty members, and afterwards was guest at a reception given by John Brownlee, director of the school. From the left are Mr. Brownlee, Mr. Casals, and Janet D. Schenck, founder of the school.

musical sorority Mu Phi Epsilon, chapter Epsilon Upsilon, in Pittsburgh, Pa. Miss Gordon is voice professor at Duquesne University.

New Haven, Conn.—Luther Noss, dean of Yale University School of Music, announced an anonymous endowment created for the School's music library for the purchase of contemporary works of American chamber music.

Princeton, N. J.—The Princeton Symphony Orchestra, Nicholas Harsanyi, conductor, presented its first concert of the season on Nov. 10. Rudolf Serkin, the soloist of the evening, played Beethoven's Piano Concerto No. 5.

Dubuque, Iowa.—Rosemary Clarke, pianist and professor of music at the University of Dubuque, started a concert tour in the middle of October, playing at various colleges and music schools.

Austin, Texas.—The University of Texas Symphony Orchestra, Alexander von Kreisler, conductor, opened its 1958-59 season on Oct. 26.

The Park Avenue Christian Church performed Haydn's "Creation" under the direction of Solon Alberti on Oct. 26. Soloists included Amanda Kemp, Antonio di Rienzo, Monroe Salzman, Lenora Lowe, and Wayne Umphlett.

## Moravian Foundation Appoints Director

Winston-Salem, N. C.—The Moravian Music Foundation has appointed Liselotte Schmidt as assistant to the director. Miss Schmidt, who was attending the University of Munich on a Fulbright scholarship, returned to this country to begin her duties on Sept. 1. The appointment of Miss Schmidt, a member of the American Musicological Society, will make it possible for the foundation to de-

velop its many projects in research, publications, and education.

## Shaw Conducting Cleveland Seminar

Cleveland.—Robert Shaw, associate conductor of the Cleveland Orchestra, is leading seminar sessions in choral conducting for all active conductor members of the Cleveland Orchestra Chorus. The seminar began on Oct. 20.

## Chicago Chamber Group At Art Institute

Chicago.—The Chicago Chamber Orchestra, under the direction of Dieter Kober, opened its series at the Art Institute of Chicago on Oct. 19. Establishing regular music programs, the Art Institute has formed a Committee on Music, and appointed Dieter Kober as Director of Music of the Art Institute.

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## In the news 20 years ago

Backstage at the Metropolitan opening. Edward Johnson, general manager (right), congratulates the three leading singers after the "Otello" performance that opened the 1938-39 season. From the left: Lawrence Tibbett, the Iago; Giovanni Martinelli, the Otello; and Maria Caniglia, who made her debut with the company, the Desdemona



On Oct. 15, 1938, the premiere of Richard Strauss's one-act opera "Daphne", and the 13th of his works for the lyric stage, took place in the familiar setting of the Dresden State Opera with "Friedenstag", which had been brought out at the State Opera in the composer's native city, Munich, on July 24.

"Judging by the enthusiastic reception," wrote MUSICAL AMERICA's correspondent, "the theatrical value of 'Friedenstag' is now established beyond question. The public reaction to 'Daphne', however, could hardly be called spontaneous, or even pleasantly warm..."

"This may have been the fault of the libretto, which contained none of the dramatic impacts that make for good theatre, and it may also have been the fault of the music and its atmosphere of antique, other-worldliness that is so far removed from the sensation-loving 'climate of opinion' of today."

### Almeida Conducts Barcelona Symphony

Barcelona. — Antonio de Almeida, who conducted the opening concert of the Barcelona Symphony on Oct. 10, devoted the second part of the evening to music for the United States. The program featured the first performance here of David Diamond's "Rounds for Strings", and Howard Hanson's Second Symphony.

### Betty Jean Hagen Soloist in Ontario

London, Ont.—The initial offering of the fall musical season in this city was made notable by the appearance on Oct. 4 of Betty Jean Hagen, the Canadian violinist. Miss Hagen was soloist with the London Chamber Orchestra in the Vivaldi Concerti Grossi "The Marriage of Harmony and Invention" and in the Mozart Concerto No. 2, for violin and orchestra. In the Vivaldi work Miss Hagen had the collaboration of Mar-

Margarethe Teschemacher did fine work as Daphne. Torsten Ralf's clear tenor took Apollo's far-flung phrases with ease and authority. Helene Jung was Gaea, and Martin Kremer was Leukippos.

Leopold Godowsky, one of the foremost pianists of the time until his partial retirement in 1922, died in Lennox Hospital in New York on the morning of Nov. 21. He had undergone an operation on the previous Wednesday and had failed to rally. He was in his 69th year.

During a recent performance of "Elektra" in San Francisco, Rose Pauly had the ill fortune to sprain both ankles when she fell on the stage. She continued singing without giving any evidence of her pain but was compelled to omit Elektra's triumphant dance with which the opera closes.

garet Tremeer, the first violinist of the orchestra.

The Hart House Orchestra opened the series sponsored by the Women's Music Club on Oct. 6. The excellence of this group, conducted by Boyd Neel, would appear to confirm the praise conferred upon it while at the World Fair at Brussels a short time ago.

On Oct. 18 the London Chamber Music Society began its 19th season, featuring the London Woodwind Quartet with Denise Sequin as guest pianist. Composers represented included Van Praag, Poulenc, Debussy and Francaix.

### Three Chamber Music Concerts in Paterson

Paterson, N. J. — The chamber-music series at the Paterson YMYWHA for this season will open on Dec. 3 with a program by the Paterson Trio (Isadore Freeman, piano; Isabelle Wegman, violin; Carl Wegman, cello). On Jan. 28 the performers will be the Musart Quartet (Karl

Kraeuter and Eugenie Dengel, violins; Renée Galomir Hurtig, viola; Gerald Maas, cello), with Isadore Freeman as guest artist. The New York Chamber Ensemble Woodwind Quintet (John Wummer, flute; Engelbert Brenner, oboe; Stanley Drucker, clarinet; Manuel Ziegler, bassoon; Ranier de Intinis, horn), again assisted by Mr. Freeman, will give the final program, on Feb. 25.

### Samaroff Foundation Funds to Juilliard

The Olga Samaroff Foundation has turned over its funds to the Juilliard School of Music. The latter will use them to establish a scholarship in the name of Mme. Samaroff, to be awarded annually to a piano student.

During the eight years that the Foundation was in existence, it gave grants-in-aid to the following pianists: Gerson Yessin, Natalie Hinderas, Peter Smith, Robert Vokes, Jack Maxim, Jeaneane Dowis, Van Cliburn, Robert C. Smith, Alice Merker (in memory of William Kapell), James Mathes, Daniel Pollock, and George Katz.

It also set up a scholarship fund at the Philadelphia Conservatory of Music, commissioned a violin sonata from Paul Nordoff and a cello work from Vincent Persichetti, and made special grants to Raymond Lewenthal and Tully Mosely.

### Schola Cantorum Sets Anniversary Concerts

The Schola Cantorum of New York has announced dates for two concerts to be presented this season, including a special anniversary concert. The Schola will also appear twice with the New York Philharmonic under Leonard Bernstein.

On Jan. 18 at Hunter College, the Schola Cantorum under the direction of Hugh Ross will give a concert devoted entirely to early American Moravian music (the music composed and performed in the Moravian Church communities centering around Bethlehem, Pa.). As the first concert commemorating the Schola's 50th anniversary and its 30th under Hugh Ross, the Schola will present Bach's Mass in B minor on April 7 at Carnegie Hall.

### Tucson Symphony Lists Jirak Premiere

Tucson, Ariz.—During the coming season the Tucson Symphony Society will continue its policy to present one American work on each program. Under its musical director, Frederic Balazs, the orchestra will play works by Griffes, Montoux, William Grant Still, and Feodor Kabalin, among others. A Concerto by Karel Jirak will be given its world premiere.

Among the soloists scheduled for this season are Claude Montoux, flute; Marilyn Cotlow, soprano; and Victor Aitay, violin. Alfredo Antonini will appear as guest conductor.

### Five Pianists In New Haven Season

New Haven, Conn. — The New Haven Symphony, under its conductor Frank Brieff, opened its season on Sept. 30, featuring Van Cliburn as soloist. Other soloists scheduled for the series are John Browning, Claudio Arrau, Henryk Szeryng, Clifford Curzon, Eileen Farrell, and Jean Casadesu.

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## Italian Film Version of Tosca Shown

### TOSCA

Film version of the Puccini opera. Produced by the Cinecittà studios of Rome. Directed by Carmine Gallone. Orchestra and Chorus of the Teatro dell'Opera di Rome, conducted by Oliviero de Fabritiis. New York premiere at Trans-Lux Normandie Theatre on Oct. 23, under the auspices of S. Hurok.

### CAST:

Tosca ..... Franca Duval  
(Dubbed by the voice of Maria Caniglia)  
Cavaradossi ..... Franco Corelli  
Scarpia ..... Afro Poli  
Sacristan ..... Vito de Taranto  
Angelotti ..... Antonio Sacchetti  
Sciarrone ..... Aldo Corelli  
Spoletta ..... Ferdinando Alferi



Franco Corelli and Franca Duval in the motion picture "Tosca"

It seems to be a very simple recipe: Mix Sardou's blood-and-thunder story with Puccini's immortal score (but more voice than orchestra, if possible), add a generous amount of Eastman Color, some snipped pictures of the St. Angelo Castle (a few at a time), and simmer the whole thing in the double-boiler of CinemaScope.

At the same time whip together a few actors and singers in gigantic close-ups and heap them on top of the mixture. Present on a reserved-seat basis. Makes substantial cultural servings for the whole family.

I am convinced that this type

of film-making renders no service to the cause of opera, an art form too consummate, complex, and sensitive in its entirety as to have clumsy cameramen and obsessed sound engineers get in its way.

It can be a splendid thing to use film for recording great performances in its unadulterated value and spontaneity, but opera as an art medium is perfectly self-sufficient and no lame dog that has to be helped over the stile by some venturesome film producers.

—J. F. S.

## 1959 European Festival Schedule

Geneva.—The European Association of Music Festivals has announced the festival schedule for the 1959 season. The dates are as follows:

Florence	May 7 to July 15
Wiesbaden	May 7 to June 7
Prague	May 12 to June 3
Bordeaux	May 19 to June 3
Vienna	May 30 to June 21
Stockholm	May 31 to June 14
Zurich	June 5 to June 20
Strasbourg	June 6 to June 17
Helsinki	June 15 to July 15
Holland	June 20 to July 2
Granada	June 20 to July 2
Dubrovnik	July 1 to Aug. 31
Aix-en-Provence	July 10 to July 31
Bayreuth	July 23 to Aug. 31
Santander	July 25 to Aug. 31
Athens	August and September
Munich	Aug. 9 to Sept. 9
Lucerne	Aug. 15 to Sept. 9
Besançon	Sept. 3 to Sept. 13
Venice	Sept. 10 to Sept. 30
Perugia	Sept. 19 to Oct. 5
Berlin	Sept. 20 to Oct. 6

## Peristyle Series Sold Out in Toledo

Toledo, Ohio.—For the first time in the history of the Art Museum, the Peristyle Series is completely sold out. The Boston Symphony, conducted by Charles Munch, played music by Bach, Debussy, and Brahms on Oct. 16. The Cleveland Orchestra, conducted by George Szell, included

works by Wagner, Dvorak, Walton and Stravinsky in a popular concert on Nov. 4.

Also well attended were the first chamber-music recital in the Great Gallery, given by the Trio di Bolzano on Oct. 29, and the opening concert of the Toledo Orchestra in the Peristyle on Oct. 8. Joseph Hawthorne's greatly improved forces achieved fine rapport with Gina Bachauer in the Second Piano Concerto of Brahms. Works by Mozart, Charles Ives, and Mussorgsky completed the ambitious program.

The orchestra also gave free concerts to the school children of Toledo on Oct. 12 and Nov. 9.

—H. C.

## Valletti First Soloist With Waukesha Players

Waukesha, Wis.—The Waukesha Symphony opened its 1958-59 season on Oct. 21, in the South Campus Auditorium, under the direction of Milton Weber. The soloist was Cesare Valletti, whose singing invited comparison with the eminent tenor of a previous generation, Tito Schipa. Mr. Valletti sang arias by Mozart, Donizetti, Massenet, Verdi, and Cilea.

Also conducted by Mr. Weber were the Overture to Rossini's "Il Signor Bruschino", the Sinfonia from Verdi's "I Vespri Siciliani", and ballet music from Schubert's "Rosamunde" and Cherubini's "Ali Baba".

Seats were added in the orchestra pit to accommodate the audience that overflowed the new auditorium.

## Mitchell, Bloomfield Lead Rochester Group

Rochester, N. Y.—The Rochester Philharmonic got off to a good start for the season, which will feature guest conductors as it has in the past three years. Enthusiasm ran high at a concert conducted by Howard Mitchell, musical director of the National Symphony Orchestra. Gary Graffman was the soloist in Prokofiev's Piano Concerto No. 3, which he played with the utmost deftness and effectiveness.

Theodore Bloomfield, permanent conductor of the orchestra, led the opening concert a week earlier. He will return next year to conduct five more concerts.

Kilbourn Hall has announced an extremely active season, presenting a wide variety of events. A rewarding one so far has been that of the Collegium Musicum of the University of Illinois, under the direction of George Hunter. Especially memorable singing was heard by the only woman of the group, Jantina Noorman.

A new radio program, called "Evening at Eastman", is being heard each week night at 9 p.m., with participa-

tion of the new Eastman Philharmonia, the Eastman Wind Ensemble, the Eastman Senior Orchestra, and various other chamber-music ensembles and soloists.

—R. D.

## Chamber Soloists Start Newark Series

Newark, N. J.—The Newark Museum launched its 26th season of five monthly concerts on Nov. 2, presenting the New York Chamber Soloists. Other recitals will be given by Edith Eisler, violin; Patricia Neway, mezzo-soprano; and William Masselos, pianist.

## Akron Symphony In Seventh Year

Akron, Ohio.—The seventh season of the Akron Musical Association includes five concerts by the Akron Symphony Orchestra. Musical director of the orchestra is Laszlo Kraus. Among the scheduled guest soloists are Oscar Shumsky, Miriam Haynes, Kay Bankston, Wallace Nolin, Peter Ulrich, Thomas Richner, Rolf Storseth, David Arben, and Saul Meisels.



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## OBITUARIES

### PAUL BEISMAN

St. Louis.—Paul Beisman, 60, manager of the St. Louis Municipal Opera for 28 years and of the American Theatre in St. Louis for 36 years, died here of cancer on Oct. 19.

He became assistant manager of the Municipal Opera, the first outdoor theatre of its kind in the country, in 1920. He was named manager in 1930.

### MARTIN F. SHAW

London.—Martin F. Shaw, composer of English church music, died on Oct. 24 at his home in Southwold, Suffolk. He was 82 years old. Mr. Shaw, who also wrote in many other media of musical composition, based a great part of his works on English folk songs. In 1956 he received the Order of the British Empire for his services to music.

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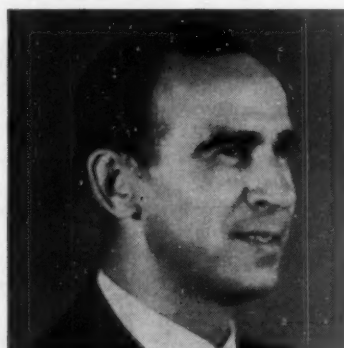
Baritone, San Francisco Opera

**Educational Feature**

**Boris Novikoff Discusses  
 Ballet-Teaching Problems**

FROM Boris Novikoff, director and instructor of the School of Russian American Ballet in New York, comes a bit of urgent advice that one frequently hears from teachers of singing: make haste slowly. The young American dancer, like the young American singer, is dealing with a delicate and complicated mechanism—the human body—and the more patient and painstaking and self-critical he is, the more perfect will be the results.

Mr. Novikoff does not blame the young aspirants of today for the tendency to hurry. "The very atmosphere is full of rush," he explains. Everyone wants quick results and speedy success, and there is a natural inclination to try to hurry the teacher. But it will be better for us as students



Boris Novikoff

and as artists if we slow down. The path to perfection grows more difficult if we try to storm it.

We can learn a lesson from the government ballet schools of Europe, he points out. In these institutions, which turned out the dancers whose artistry is legendary today, pupils began as children, took daily lessons, were under firm discipline and free from parental interference. But parents can help, instead of hinder, their children's progress, Mr. Novikoff declares, if they are intelligent and co-operative.

The mother can help at home, encourage her child, watch over progress, and aid the teacher in developing good habits of practice. Ballet is a good test of character, for if a child refuses to study simply because it involves work and concentration, he is not likely to shine in any field of endeavor.

**Special Aptitudes in Students**

Mr. Novikoff believes in observing the special aptitudes and abilities of the student from the start. In a purely physical sense, a girl or boy who aspires to classical work should have long legs and a well-formed body. Temperamentally, too, students reveal their aptitudes early. Some are suited for the long, arduous, but richly rewarding, discipline that leads to classical ballet. Others are physically and mentally better adapted for character work. A body that would be a handicap to a *danseur noble* may work out very well in *demi-caractère*.

The training of the boy dancer is different from that of the girl, and Mr. Novikoff believes that the sooner he is given the special work he needs the better. The male dancer has to train for high leaps, adagio and difficult steps that require great strength. As a partner, he must have the virility and power to support the ballerina impressively. American boys are too bashful, he asserts, about their own strength. There is a great need for masculinity in ballet.

Dancing is a life work, and the first habits and attitudes are enormously important. It is impossible to patch up a technique or a style, once it has been set by years of use. The sooner the dancer knows what he is and what he will be able to do well the better.

—Robert Sabin

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## Chamber Group, Sofia Ballet Among Visitors to Istanbul

Istanbul, Turkey.—The new season was opened earlier than usual this year (in mid-September) by the visiting Juilliard String Quartet. Large audiences, rare for chamber music anywhere, greeted the distinguished American ensemble. The program of its two public concerts, one in Ankara and the other in Istanbul, consisted of quartets by Mozart (K. 387), Walter Piston (No. 1), and Debussy. A Schubert quartet replaced the Debussy in the Ankara concert. There was a larger percentage of modern music in the ensemble's semi-private concerts, where music by Bartok, Schönberg, Berg, Webern, and William Schuman was given. The critics were unanimous in their praise, and so were the audiences in ovations.

The only event of the summer was the visit of the Sofia National Opera Ballet. The performances were given at the open-air theatre here, without décors and adequate lighting. On the programs were only short numbers, or fragments from longer ballets (such as "The Fountain of Bakhshisera"). The company left Turkey before fulfilling the scheduled appearances. According to press reports, the reason was the distribution by free Bulgars here of leaflets to company members, urging them to "choose freedom".

Early in October, Nadia Boulanger, the noted French teacher, conducted the Presidential Symphony, of Ankara, and the Istanbul City Symphony, of Istanbul, in concerts featuring Idil Biret, a talented Turkish pianist of

16, one of Miss Boulanger's favorite pupils. On the program (the same for both concerts) were Mozart's C minor Concerto, Franck's "Variations Symphoniques", and Schumann's Concerto. Miss Biret, soloist in all three works, gave many solo encores. Also on the program was a Concertino for string orchestra, by the Polish composer Anton Szalowski, a former pupil of Miss Boulanger.

The Presidential Symphony opened its official season with a concert conducted by Robert Lawrence. Along with Beethoven's Seventh Symphony, two Turkish premieres were given; "Le Bourgeois Gentilhomme" by Richard Strauss, and Debussy's "Ibéria". In his second year as the orchestra's conductor and musical director, Mr. Lawrence feels very happy about the considerable improvements the orchestra has shown during his one-year tenure; so do Ankara's concertgoers and critics.

The general director of the State Opera, Muhsin Ertugrul, was dismissed by the Minister of National Education at the outset of the new season. He was replaced by Necil Akse, eminent Turkish composer and experienced administrator. The season opened with Gounod's "Faust". Although neither the company's new policy nor its seasonal repertoire has been announced yet, a renaissance of the organization is expected. Carl Ebert, founder of the Turkish State Opera, was engaged again as adviser, along with Peter Potter of Covent Garden. —Ilhan K. Mimaroglu

## Handel Celebrations Set for Germany

The 200th anniversary of the death of Georg Friederich Handel will be commemorated throughout Germany in 1959. On April 14, the day he died in London, Handel will be honored in a special ceremony in Berlin at which President Theodor Heuss will be the principal speaker.

"Messiah" will be given in Frankfurt and Cologne, "Belschazzar" in Munich, Hamburg, Mannheim, and Berlin; and "Israel in Egypt" in Stuttgart and Munich. The Handel Society in Goettingen is arranging for many of his lesser-known works to be performed, and is also issuing five more volumes of a new complete critical edition of Handel's works.

## Meyerbeer Papers To Be Published

Berlin.—The heirs of Giacomo Meyerbeer have presented the letters and diaries of the composer to the Berlin Institute of Musical Research, which is preparing them for publication. According to the terms of the composer's will, they could not be published until the middle of this century.

There are 4,000 letters in four languages, including correspondence with Rossini, Liszt, Heine, Berlioz, Wagner, and other distinguished contemporaries. They will be published in the languages in which they were written: German, French, Italian, and English.

RCA Victor has recorded Menotti's latest opera, "Maria Golovin", with the original cast (see page 18).

## Seven Operas Listed By Indiana University

Bloomington, Ind.—The school of music of Indiana University is presenting seven operas during this season, which opened with a performance of Verdi's "A Masked Ball". The ambitious schedule also includes Nicolai's "The Merry Wives of Windsor", Puccini's "Madama Butterfly", Strauss's "Capriccio", Mozart's "Don Giovanni", Wagner's "Parsifal", and Prokofiev's "The Love for Three Oranges".

## BBC Television Gives Opera by Benjamin

London.—In putting on Arthur Benjamin's opera "A Tale of Two Cities" on television the British Broadcasting Corporation spent approximately £10,000, in its most ambitious musical production so far.

The performance involved 25 principal singing roles; crowd scenes involving 100 extras; the linking up of three studios; and the presence some seven miles away of the accompanying orchestra, the Royal Philharmonic, which was led by Leon Lovett. Amy Shuard was Madame Defarge; John Cameron, Sydney Carton; and Hedde Nash, Dr. Manette.

Leeds, England.—The Leeds Centenary Musical Festival opened on Oct. 11 with a performance of Beethoven's "Missa Solemnis". As part of the festival, the Covent Garden opera company staged Handel's "Samson". Guest artists included Duke Ellington, Yehudi Menuhin, Ravi Shankar, and Annie Fischer. Benjamin Britten and Peter Racine Fricker contributed new works.

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Tenor

## Personal Direction

KURT WEINHOLD

Frances Beverly  
ARCHER and GILE

International Songs and Ballads

FRANCES BIBLE

Mezzo-Soprano

WALTER CASSEL

Baritone

NADINE CONNER

Soprano

JON CRAIN

Tenor

ALBERT DA COSTA

Tenor

LISA DELLA CASA

Soprano

IGOR GORIN

Baritone

LOUIS KENTNER

Pianist

WITOLD MALCUZYNSKI

Pianist

JOHANNA MARTZY

Violinist

DOROTHY MAYNOR

Soprano

YEHUDI MENUHIN

Violinist

LEONARD PENNARIO

Pianist

BERL SENOFISKY

Violinist

RISÉ STEVENS

Mezzo-Soprano

YI-KWEI SZE

Bass-Baritone

Alfred & Herbert  
TELTSCHIK

Duo-Pianists

ALEC TEMPLETON

Pianist

THOMAS L. THOMAS

Baritone

ROMAN TOTENBERG

Violinist

Dorothy WARENSKJOLD

Soprano

FRANCES YEEND

Soprano

## Personal Direction

ANDRE MERTENS

LORENZO ALVARY

*Metropolitan, San Francisco,  
Teatro Colon, & Paris Opera*

Basso

JORGE BOLET

Pianist

EUGENE CONLEY

Tenor

FERNANDO CORENA

Basso

CHRISTIAN FERRAS

Violinist

MAUREEN FORRESTER

Contralto

HERMAN GODES

Pianist

ERIKA KOETH

Soprano

JAN RUBES

Bass-Baritone

GIULIETTA SIMIONATO

Mezzo-Soprano

LEOPOLD SIMONEAU

*Vienna State Opera, La Scala, Teatro Colon*

Tenor

GERARD SOUZAY

Baritone

RENATA TEBALDI

Soprano

THEODOR UPPMAN

Baritone